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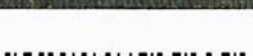

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BRITISH INDIA CLASSICS.

BRITISH INDIA CLASSICS.

EDITED BY

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FORMERLY PRINCIPAL OF THE ELPHINSTONE INSTITUTION, BOMBAY.

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SCOTT'S LADY OF THE LAKE.

CANTOS I. AND II.

LONDON:
LONGMANS, GREEN, AND CO.
1868.

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CONTENTS.

	PAGE
General Introduction	vii
Preface	xvii
Critical Introduction	xix
Canto I.	1
Canto II.	23
Notes	49
Index	153

GENERAL INTRODUCTION.

FEW WORDS will be needed to explain to those already familiar with Indian education the aim, range, and plan of the present series. Throughout our Eastern empire, from the upper classes of the high schools to the end of the University course in the Master of Arts' degree, English, as a language and a literature, has been made an essential part of the scheme of public instruction. The attempt has been made, with vigour and success, to impart through the medium of English as high a culture as is attained in this country by the study of the Greek and Latin classics. Many obstacles have opposed themselves to such efforts. It will suffice to mention three:—(1), the want of sound, trustworthy, cheap, convenient texts of authors that are, or ought to be read; (2), the labour both to teacher and student of bringing to bear on particular points philological and critical information scattered irregularly over many volumes; (3), the absence of any authoritative and satisfactory grammar or dictionary. A difficulty of another order, less

arduous and now partially overcome, lies in the fact that even in the broadest and most abstract of writers many allusions and many associations foreign to an Oriental may be found, the off-hand explanation of which can scarcely be entrusted to native or even to all English teachers.

It is with a view to remedying in a measure these defects, and after long and careful investigation, that this publication has been undertaken. The general plan of the work may be stated as follows.

In the first place the authors, or extracts from authors to be dealt with, are determined by the selected lists of the Indian Universities, and by the information given in the Reports of the Directors of Public Instruction. Standard classical authors, whose productions are likely to be read frequently and universally, will first receive attention, whilst the restrictions of copyright will for the present impose another limit.

The second point is the choice of a text to reprint from. Care is to be bestowed on discovering what the writer himself considered to be the most satisfactory presentation of his work. This must be reproduced without any unwarrantable change of orthography, punctuation, or arrangement. In some cases it is impossible to pursue this course, and it becomes necessary to compare and collate different editions, throwing various readings into an appendix. Of the two volumes now before the public, one—namely, the

extract from Scott—has been treated according to the former system, the other—namely, Gray's poems—according to the latter.

Thirdly, it is intended that each volume should commence with an introduction biographical and critical, or at all events with some brief notice to prepare the student's mind for the contents of the book. The utterance of any new and unsupported judgment will be, as far as possible, avoided, but the opinions of differing critics must be stated and weighed. It is hoped that in any case some notion will be conveyed of an author's relation to England's intellectual history, even if his absolute merits are wrongly estimated.

The fourth and most important part of the task is the preparation of the commentary. Each annotator is, of course, responsible for his own work, and the strict uniformity which a single mind might observe will be well sacrificed for accumulation of knowledge and economy of time. It is the business of the editor to see that different volumes do not cover the same ground, and that references to books both within and without the series are correct and harmonious, to bear constantly in mind the necessities and capacities of Indian students, and to maintain certain general principles of order in the progress of the series.

The notes are lexical, grammatical, literary, or explanatory of difficulties in the matter. A due proportion must be kept up between these different elements,

but it is obvious that this proportion, as well as the quality of the notes, should vary according to the character of the author and the stage of educational advancement at which he would be read. Points requiring notice in Scott may be passed over in the case of Gray, whilst new classes and new grades of difficulties arise when we come to Milton, Spenser, and Shakspeare, the same shades of distinction holding good with regard to prose writers.

Again, it is useless to presuppose at any level in the present course of instruction a deeper knowledge of English philology or a wider acquaintance with linguistics than is at this moment within the reach of ordinarily intelligent teachers and willing pupils. But a steady forward movement is perceptible in these studies, extending itself into all countries where our language is used or taught, and it is possible that within a reasonable period the facts of Early English and the discovered Laws of Language may be as familiar in some schools as the Greek Dialects and the Principles of Physics have been in others. With this movement it is intended that these notes should advance—neither falling short of it nor outstripping it. Succeeding volumes, whether addressed to higher or lower students, will be built upon those that have gone before them, and so mistakes will be rectified, misconceptions cleared away, and knowledge placed on a more secure and scientific basis. Inasmuch as the commentary will in many cases contain

matter suited to various stages of education, the teacher must exercise a sound discretion in pointing out to his pupils what is essential for them, and so, too, with regard to the many clues given, the many questions barely opened out, he must follow them up or not according to his own judgment and ability. Though sufficient information is supplied for the purpose of comprehending the author, yet the notes have been compiled throughout on the supposition that students are in command of the most ordinary manuals, and that teachers have access to some small library. Perhaps, indeed, there will be no presumption in remarking that, so far as the governmeptal schools are concerned, the nucleus of a library ought to be insisted upon as indispensable, wherever the teaching of English is carried beyond the merest elements, and that some small proportion of the annual income should be devoted to the purchase of books. The aids absolutely requisite for the proper use of these notes have been reduced to the lowest number possible, but the student must have within reach the smaller dictionary of Ogilvie, Webster, or Chambers (Etymological); Angus' or Latham's Handbook of the English Language; Adams' or Latham's English Grammar (that contained in Angus' Handbook will barely suffice); a manual of analysis such as Morell's; and copies of the works of a few of our greatest writers. A longer list of books for the purpose of reference will be given hereafter.

In treating etymological questions, due care has been exercised to follow up the history of a word as far as possible, rejecting the *à priori* method of Menage, Skinner, and even more modern authorities,—to illustrate and strengthen established principles such as Grimm's Law,—to avoid imparting an unfair bias in matters as yet under dispute such as the radical and imitative theories.

The grammatical portion of the notes has been dealt with from the point of view of Greek and Latin scholarship. Dogmatic and pedantic rules are shunned or pointed out by reference only, whilst it is hoped that some light has been brought to bear on real syntactical difficulties from the laws of natural grammar and the analogy of other languages. In this department, too, the historical mode of enquiry will be adhered to, so far as it has been advanced by the published labours of philologists.

With regard to literary comments and general explanations, it is not easy to speak definitely. The main object has been to state what is put forward in clear simple language, and to support it by reference to received authorities. The pursuit of world-wide thoughts, common-places, turns of phraseology, and peculiarities of style, up to their ultimate origin, has not been altogether neglected, and accuracy has been aimed at in all that relates to history, geography, or science.

It remains to add that the mechanical details c

the work have received their proper share of attention. Type, paper, binding, and size are selected and determined upon with special reference to the means and requirements of the class of students for whom the series is designed, and it is hoped that a volume has been produced serviceable for school-boys and at the same time not unsuited to college use.

In introducing a series of this kind, it is usual to offer some remarks upon any existing works that occupy the same field. These shall be as brief as possible. The numerous annotated editions of standard English authors which the Universities Local Examination Scheme has called into being, seem to fall naturally under two groups—the volumes already issued from the Clarendon Press—the cram-books got up for middle-class schools. Both classes of works are addressed to English teachers and English pupils only, but even setting aside that fact, neither of them satisfies the needs of India in other respects. The aim of the former is too high, whilst the range of the latter is far too low. The British India Classics are intended to fill a middle position between the two, in matter approaching the one, in mode of treatment rising to within a little of the other. It is possible that a publication carried out on such a plan may find favour in some English schools, and this possibility has not been lost sight of in the execution of the work.

In conclusion, the Editor would wish to assure all who are engaged or interested in Indian education that any suggestions or information conducive to the improvement of the series will be thankfully received by him through the medium of the publishers.

British India Classics.

SCOTT'S

LADY OF THE LAKE,

CANTOS I. AND II.

WITH INTRODUCTION AND NOTES.

PREFACE.

THE EDITOR regrets the unavoidable delay which has occurred in the publication of the first volume of the British India Classics. The difficulties of starting having been overcome, it is hoped that the appearance of succeeding volumes will be announced with greater certainty.

The text of this portion of the 'Lady of the Lake' is reprinted from the original edition (1810), with such corrections only as appeared absolutely necessary. The variations in the later editions are so slight as not to need special notice.

It has been thought better to reserve the biographical notice of Scott until another excerpt from his works is brought out. The facts of his life are accessible to all, and it was necessary, as far as possible, to economise space in this volume. The critical remarks introducing the contents are based upon Lockhart's 'Life of Scott,' Mr. Carlyle's Criticism, as republished in his 'Miscellaneous Works,' Mr. Palgrave's preface to the 'Globe Scott,' various 'Histories of Literature,' the writings of M. Villemain

and M. Taine, together with a number of review and magazine articles, which it is needless to specify.

It will be observed that the notes are to a very great extent etymological. The explanation of the meaning and history of words may seem to be carried too far. The peculiar difficulties of Scott being but few, it was considered advisable to throw into this commentary matter that would crowd upon more necessary remarks in the case of harder authors, and yet would require to be referred to frequently in the progress of the series.

An analysis is given for the assistance of junior students, and a tolerable index is appended for purposes of general reference.

INTRODUCTION.

CRITICAL.

THE revolution in English poetry at the close of the last century was the result of many combined forces. A single one of these seems to have found its expression and almost its exhaustion in the poems of Scott. The greater movement swept along in a different path, so that even now it is only by an effort, and as a matter of history, that a mind thoroughly imbued with the spirit of the present day can understand Scott's great temporary success as a poet, and his true place in the national literature.

In the year 1760, Macpherson gave to the world the so-called 'Poems of Ossian.' This now forgotten fiction exercised a much greater influence upon popular taste, not in this country alone, but over the whole of Europe, than our critics have generally recognised. An eminent French writer has remarked that these fragments brought about a resurrection of primitive barbarism in the midst of the artificial, philosophical, prosaic eighteenth century. They thrust a new and strange ideal into violent contrast with the type which the age had set before itself. Chatterton's forgeries, now but little read or appreciated, served to stimulate public interest anew, and keep it turned in the same direction. Lastly, Percy's 'Reliques of Ancient Poetry' appearing in 1765, gave a more decided impress and permanence to the growing

spirit of change, and came to be regarded as the first great sign of a new order of things.

The impetus which had its definite source in these three works, was for the most part absorbed and assimilated by the deeper, more wide-spread ferment that had already begun to show itself, like an intellectual epidemic, in France, England, and Germany. It had, however, one result distinctly and peculiarly its own, and this may be traced in the passion for antiquarian research so rife amongst us immediately before and after the end of the last century.

The enquiry into the genuineness of the Ossianic poems set more than one explorer at work among the wild retreats and fastnesses of the Gael. Percy's publication made ballad-hunting the profession of a number of literary men, and a monomania with not a few. Ellis, Ritson, Heber, Jamieson, Ramsay, Pinkerton, Dalrymple, and a host of others, eagerly entered upon this field, and the feeling which such labours aroused soon caused the civilised descendants of the old Scotch and Border families to look upon their traditions and songs, no longer as mere family heir-looms, but as literary treasures.

So it came to pass that young Walter Scott, led by ties of race, by home influences, by the circumstances of his boyhood, and by accidental reading, to love and venerate such relics of the past, soon became a keen collector of them, and meeting with sympathy and support from fellow-workers, passed from collecting to remodelling and imitating, and from imitating to creating. It is impossible to read the minute and careful account of Scott's earlier days, as given by Lockhart, without being convinced that his great poetical efforts had their rise in a mere humble desire to adapt and reconstruct the older minstrelsy, so as to make it intelligible to his contemporaries, and that little by little the antiquary grew into the poet. In the introduction to the 'Lay,' he expresses

his own modest estimate of his share in the work when he says:

> Each blank in faithless memory void,
> The poet's glowing thought supplied.

Later in life, when he might well have pretended to original inspiration, we find him still claiming the same part.

> A lonely gleaner I
> Through fields time-wasted on sad inquest bound,
> Where happier bards of yore have richer harvest found.
>
> My lyre it is an idle toy,
> That borrows accents not its own,
> Like warbler of Colombian sky,
> That sings but in a mimic tone.

The history which Scott has given of his own mind in the 'Essay on Imitations of the Ancient Ballad,' strongly bears out this view. Though he attributes to his introduction to German poetry the start made by his own productive powers, yet he acknowledges that Ossian was in his thoughts when he composed the first of his original ballads,—'Glenfinlas;' and the 'Eve of St. John,' which followed it, is confessedly based upon the local associations of family and childhood. To these earlier attempts succeeded the Border minstrelsy. The greater familiarity with the mediæval spirit and the increased stock of antiquarian lore which he gained in the compilation of this work, sought an outlet in some larger and more comprehensive production than ballads and translations. The Ancient Metrical Romance, a style of composition to which his own 'Sir Tristrem' and Ellis's investigations had recently drawn much attention, suggested itself as a model. The old rhyme of Gilpin Horner gave a starting point; Coleridge's 'Christabel' decided the metre; family pride served for inspiration; and Lady Dalkeith stood forth as a warm and sympathetic patroness. Out of these several causes grew the 'Lay of the Last Minstrel,' the first of Scott's great poems. How little essential difference exists between it and all those that followed it, the least critical reader will be able to appreciate for himself. It is true that the force in the

'Lay' is said to be thrown upon *style*, in 'Marmion' upon *description*, in the 'Lady of the Lake' upon *incident*, and in 'Rokeby' upon *character*. But if this distinction be not altogether an after-thought, it certainly does not affect the material or structure of the poems. A comparison between the 'Lord of the Isles' and Barbour's 'Metrical Chronicle of Robert Bruce,' will show more precisely the relation in which the modern poet stands to his ancient masters, though no other poem, it must be observed, so closely adheres to any one model as does this one. The 'Bridal of Triermain' is founded partly upon a family legend of the north country, partly upon the fragmentary myth of King Arthur. The 'Lady of the Lake' and 'Rokeby' both rest upon ideas that are common-places of ballad poetry, the latter hanging on to a more recent phase of civilisation by a very loose and arbitrary connection. 'Marmion,' perhaps the most original in plot, deals with a subject around which ballads and traditions clung in plenty. Yet we cannot fairly say that in any case the main features of the story are transcribed from older writers. Scott appears rather to have framed them himself upon suggestions and shadowy hints, piecing together incidents and working out his own *dénoûment*. But if we examine in detail the fabric of each poem, we shall find that most of the individual incidents, episodes, characters, and descriptions, as well as many of the allusions, accessories, and embellishments, are the fruits of assiduous book-work and retentive memory, selected it is true with taste and judgment, and modified no doubt by personal observation. In the 'Lady of the Lake,' for instance, the Ritual of the Fiery Cross, the History of Brian's birth and life, the Ballad of Alice Brand, will at once suggest themselves, and slighter cases, such as Roderick's homicide, the Tine-man's sword, the Taghairm, and the Driving of the Bull, are yet more numerous.

So far we have dealt with outward conditions alone,

but poetry is not the product of mere outward conditions. The inner nature of the poet must reveal itself, moulding what is given from without, and upon this revelation our estimate of poetry wholly depends. Now with regard to Scott's genius the widest difference of opinion seems to prevail. With Jeffrey and the critics of the old conservative school we have little to do; they belong to an age gone by. Still, it is amusing to observe their attitude towards antiquarian vagaries the 'romantic' tendency of which they only half detected —to hear them 'lamenting like the Barber in 'Don Quixote' the day when a gentleman of such endowments was corrupted by the wicked tales of knight-errantry and enchantment.' It may be doubted whether their notion of poetry went beyond appropriate diction applied to appropriate subjects; but even if they had their own conception of the poetic character, it is no more likely to find favour with us than it did with Scott, or Byron. The vast multitude of contemporaries to whom the poet, unconsciously perhaps, appealed, dwelt outside the region of formal criticism. Like his warmest admirers of to-day, they read and were pleased, and finding that what pleased them was out of the range of their daily life and was clothed in rhyme and metre, they unhesitatingly called it poetry, and its maker a poet, and were thankful. Such testimony of success is valuable, and when it endures for generations, is no doubt a strong, if not the strongest proof of genuine poetic power. Still it does not satisfy the searcher into causes and principles; it is not fixed or self-consistent; it supplies no absolute and final standard. We are compelled therefore to turn to criticism for guidance, and to that new school of criticism which has inevitably grown with the growth of the natural or romantic style in poetry. And here we shall find that Scott, as a poet, is the object of conflicting judgments. Mr. Carlyle, representing probably the view of an increasing majority, considers him

to be so devoid of sacred fire as scarcely to merit the honorary title of poet, whilst Mr. Palgrave and a party of reaction profess to detect in his life and work the infallible signs of the true poetic nature. Imbued with the taste derived from Byron, Shelley, the Lakists, and Germany, each critic expects to find in Scott something of the personal, introspective, self-conscious spirit, of the sense of the mystery and struggle of existence, of the subtle sympathy with nature and perception of the hidden meaning of things, which can only belong to a mind turned back upon itself by grief, or isolation, or contemplative habits. Mr. Carlyle returns from his search disappointed and empty-handed. He tells us that the hero is but an ordinary man, of common sense, good-nature, and great energy, shrewd as Scotchmen ever are, devoted to the pursuits of a land-owner and country squire, and seeing in writing and publishing means towards these ends, with talent enough to manufacture rhymes so long as they pay, and with tact enough to leave off when the market is against him. Of real inspiration, of irresistible impulse, of the *verus afflatus*, he reports not a single trace, either in the smooth, easy, prosperous, uneventful life broken only by commercial disasters, or in the bright, rapid, shallow flow of octosyllabic verses. With this view we must contrast Mr. Palgrave's skilful attempt to bring an author of waning fame once more within the sphere of our thoughts and feelings. By this new light Scott's whole character is shown to us as a rare and marvellous compound, in which the practical is ever contending with the poetical, the one in reality moving and guiding all his life, whilst both to himself and to the world the other seemed the dominant principle. A tinge of romance is thus supposed to be communicated to his money-getting labours, his unfortunate speculations, and his ambition for landed property. Again, an early disappointment in love, though he married a year after it and lived most happily with hi.

wife until her death, is represented as 'working in him with a secret fever;' as telling its own story in some of his poems; as throwing 'a peculiar shade of pensive melancholy' over all he wrote. And, going still further, Mr. Palgrave describes the career of this active Scotch laird, sheriff-depute, sessions-clerk, volunteer captain, publisher, printer, and writer, with his horses and dogs and Liddesdale raids, his incredible literary toil, his correspondence astonishing even to a prime minister, his incessant bill transactions, his building schemes, his commercial projects, and his social jollity, as coming near to realising the Aristotelean conception of the contemplative existence.

There can be little doubt that of these two judgments the harsher is the nearer to the truth, or to what the man himself wished to pass for truth. Neither Scott's own disposition nor the half-formed tastes of his day inclined him to lay bare the secrets of his heart, the results of self-analysis, or the inscrutable motions of the spirit. He would have scorned to take the public into his confidence, and he chose rather to make his poetry a thing of externals. We must, therefore, take him and his work at his own estimate. Whatever hidden depths there may have been in his nature, it is impossible to trace the source of his song to any such well-spring. One cannot help feeling that it would have cost him as little effort to silence his Muse altogether, as it did to renounce verse for prose. No consciousness of a high message to his fellow men, no bird-like instinct of song, no sense of lofty communion with nature, no passion in nobler or baser phase, no energy of bitter sorrow and despair, prompted or sustained his utterances. Patriotism shines forth here and there, but without its fierce romantic glow; benevolent love is apparent everywhere, but it is warmer in his letters than in the poems. Perhaps in the few lines to a Violet, in an occasional song, and in a passage or two from the

Introductions, we have glimpses of what might have been, but what never was. 'Rokeby' is said to half conceal the story of his own hopeless love. It may be so, notwithstanding the slight indications in the poem of any deep personal feeling. But we must remember that the final cause of its composition was the purchase-money of Clarty Hole,—'In plain words, he sat down to write a poem in order to get the money for his house and plantations.' It has also been hinted that all his female characters were sketched from different sides of one idealised woman. Yet they form confessedly the weakest part of his whole poetic productions. Clara, Matilda, Isabel, even Ellen herself, are tame, colourless, spiritless creations, compared with the men amongst whom they live and move and have their being. He drew from models rather than from experience, and in this point models failed him. Indeed, if space sufficed to examine each detail concerning the origin, growth, or perfected state of all his poems, there would be found in every case the same want of that inner motive, and of that loftiness of aim in which more ancient or more modern poetry glorifies itself.

But, of course, it was not the absence of such qualities that made Scott 'the whole world's darling.' His character has a positive as well as a negative side, each of them being adapted to his position as an effect and a cause, at the turning point of our literary progress. The one faculty to which Scott owed his influence over contemporary minds, was that of seizing and reproducing external features, whether of human action or of the natural world. Vivid images of men, events, and scenes were from his earliest boyhood constantly passing before him in outward clearness and perfection, whilst in later life he was able to piece together such pictures from fragmentary relics of bygone ages with rapidity and fidelity. Scott is often inaccurate in historical painting, and puts modern feeling into the past. He was not called upon to represent mental struggles, but the element of original

thought is deficient in his creations. 'Scott's,' says an able critic, 'is a healthy and genial world of reflection, but it wants the charm of delicate exactitude; we miss the consecrating power.'—(*National Review*, April 1858). He is altogether inferior to Miss Austen in describing the finer elements of the womanly nature; we rarely know how the heroine feels; the author paints love powerfully in its effects and its dominating influence, he does not lead us to the 'inmost enchanted fountain' of the heart. In creating types of actual human life, Scott is perhaps surpassed by Crabbe; he does not analyse character, or delineate it in its depths, but exhibits the man rather by speech and action; he is 'extensive' rather than 'intensive;' has more of Chaucer in him than Goethe.

It must be remembered that the words of this quotation apply to the prose works as well as to the poems. In the latter, striking effects are wrought by broader hastier strokes, and the poetic insight that is betrayed in minuteness of description will be sought for in vain. So again with regard to his representations of nature—they are all external and objective. He has an appreciation of natural beauty, but cannot be said to grasp the soul of nature. The map of a locality, the points of a landscape, the details that make up the scene, are given with truth, vigour, and freshness, but there is wanting that touch of magic sympathy that brings the whole home to us. When Scott tries to supply this by simile, or soliloquy, or mere force of language, he falls into the trite and common-place, repeats himself often, and shows other signs of weakness. In his descriptions of the most different scenery there is a sameness that is rather wearisome, in spite of their brilliancy and general fidelity. Yet there is always present a keen sensuous perception, a strong realistic imagination, and no mean power of translating both into language—qualities that make up one side, though not the highest side of the poet's nature.

To the work Scott had to do, these qualities were in the first degree essential. They alone could reach at a sensitive and accessible point, intellects cramped and dulled by the artificial atmosphere of the last century; and they were best calculated to affect the carelessness, apathy, and sloth of minds never yet brought under literary influences.

Another feature in Scott's character was of peculiar service towards the same end — his intense respect, namely, for the religious and moral standard of the society of his day, and for the political institutions of his country. It was felt that there was nothing *dangerous* in what he wrote, and those who were careful to lock up their own minds and the minds of others from all intruders on principles, freely and fearlessly welcomed Scott into their strongholds, and by the way thus opened others followed. Nor was the style of Scott less suited to the wants of his own age, than the matter and spirit of his work. 'There is nothing,' says one of his earlier critics, 'in Mr. Scott of the severe and majestic style of Milton, or of the terse and fine composition of Pope, or of the elaborate elegance and melody of Campbell, or even of the flowing and redundant diction of Southey. But there is a medley of bright images and glowing words set carelessly and loosely together—a diction tinged successively with the careless richness of Shakspeare, the harshness and antique simplicity of the old romances, the homeliness of vulgar ballads and anecdotes, and the sentimental glitter of the most modern poetry, passing from the borders of the ludicrous to those of the sublime—alternately minute and energetic —sometimes artificial and frequently negligent — but always full of spirit and vivacity—abounding in images that are striking, at first sight, to minds of every contexture—*and never expressing a sentiment which it can cost the most ordinary reader any exertion to comprehend.*' The chief merits of Scott's language are life, freedom,

animation, swiftness; and the naturally corresponding defects, recklessness, imperfection, roughness, want of refinement, show themselves in more than due proportion. 'He does not bring his idea to a consummate expression.' There is no attempt to make the drapery of words fit closely into the outlines of thought. If we examine the many cases in which he has re-written or corrected lines, we shall scarcely find above three or four that betray any effort to work out a more perfect sign of what was in his mind, whilst inaccuracies of grammar, shortcomings of sense, hackneyed phrases, mannerisms and Scotch idioms recur over and over again without notice. His vocabulary is plain, homely, and sound, but limited—more limited perhaps than that of any modern poet, though this no doubt is chiefly owing to the narrowness of the range within which his powers had play.

The last point to be noticed in this brief and general *résumé* is Scott's versification. As has been already said, the use of the octo-syllabic metre was at first suggested by Coleridge's 'Christabel.' Doubtless the Italian Ariosto, a favourite author of the poet's younger days, as well as the metrical romancers, gave his taste somewhat of a bias in the same direction. This short verse, ridiculed by Shakspeare as 'the butter-woman's ride to market,' Scott adopted with success as the nearest approach to 'a light-horseman sort of stanza,' and from the beginning he moved in it easily enough, indeed one might say with fatal facility; greater restraint would have resulted in greater finish. Still even here the instrument was fitted to the work. 'A metre which gives the hope of making a work interesting as a story is so far successful; a metre which does not give this hope fails.' 'Marmion' has been read by multitudes who would find the perusal of 'Paradise Lost' too severe an undertaking. Moreover there is something joyous in the rapidity of Scott's movement; the ring of the metre being always preserved, though the rhyme is often dumb or discordant; it is 'the

rapidity of one who loves motion for its own sake, and to whom time is of no particular value.' His successors, too, owe him a direct debt in this respect, for he handed down to them the eight-syllable verse better than he found it, and it has ever since been recognised as a familiar and useful vehicle for a certain order of ideas.

SCOTT'S

LADY OF THE LAKE.

CANTO I.

THE CHASE.

HARP of the North! that mouldering long hast hung
On the witch-elm that shades Saint Fillan's spring,
And down the fitful breeze thy numbers flung,
Till envious ivy did around thee cling,
Muffling with verdant ringlet every string,—
O minstrel Harp, still must thine accents sleep?
Mid rustling leaves and fountains murmuring,
Still must thy sweeter sounds their silence keep,
Nor bid a warrior smile, nor teach a maid to weep?

Not thus, in ancient days of Caledon,
Was thy voice mute amid the festal crowd,
When lay of hopeless love, or glory won,
Aroused the fearful, or subdued the proud.
At each according pause, was heard aloud
Thine ardent symphony sublime and high!
Fair dames and crested chiefs attention bow'd;
For still the burden of thy minstrelsy
Was Knighthood's dauntless deed, and Beauty's matchless eye.

O wake once more! how rude soe'er the hand
That ventures o'er thy magic maze to stray;
O wake once more! though scarce my skill command
Some feeble echoing of thine earlier lay:
Though harsh and faint, and soon to die away,
And all unworthy of thy nobler strain,
Yet if one heart throb higher at its sway,
The wizard note has not been touched in vain.
Then silent be no more! Enchantress, wake again!

I. THE Stag at eve had drunk his fill,
Where danced the moon on Monan's rill,
And deep his midnight lair had made
In lone Glen-artney's hazel shade;
But, when the sun his beacon red
Had kindled on Ben-Voirlich's head,
The deep-mouthed blood-hound's heavy bay
Resounded up the rocky way,
And faint, from farther distance borne,
Were heard the clanging hoof and horn.

II. As chief who hears his warder call,
'To arms! the foemen storm the wall,'
The antlered monarch of the waste
Sprung from his heathery couch in haste.
But, ere his fleet career he took,
The dew-drops from his flanks he shook;
Like crested leader proud and high,
Tossed his beamed frontlet to the sky;
A moment gazed adown the dale,
A moment snuffed the tainted gale,
A moment listened to the cry,
That thickened as the chase drew nigh;
Then, as the headmost foes appeared,
With one brave bound the copse he cleared,

And, stretching forward free and far,
Sought the wild heaths of Uam-Var.

III. Yelled on the view the opening pack;
Rock, glen, and cavern paid them back;
To many a mingled sound at once
The awakened mountain gave response.
A hundred dogs bayed deep and strong,
Clattered a hundred steeds along,
Their peal the merry horns rung out,
A hundred voices joined the shout;
With hark and whoop and wild halloo,
No rest Ben-Voirlich's echoes knew.
Far from the tumult fled the roe,
Close in her covert cowered the doe,
The falcon, from her cairn on high,
Cast on the rout a wondering eye,
Till far beyond her piercing ken
The hurricane had swept the glen.
Faint, and more faint, its failing din
Returned from cavern, cliff, and linn,
And silence settled, wide and still,
On the lone wood and mighty hill.

IV. Less loud the sounds of sylvan war
Disturbed the heights of Uam-Var,
And roused the cavern, where, 'tis told,
A giant made his den of old;
For ere that steep ascent was won,
High in his path-way hung the sun,
And many a gallant, stayed perforce,
Was fain to breathe his faltering horse;
And of the trackers of the deer
Scarce half the lessening pack was near;
So shrewdly on the mountain side
Had the bold burst their mettle tried.

V. The noble Stag was passing now,
Upon the mountain's southern brow

Where broad extended, far beneath,
The varied realms of fair Menteith.
With anxious eye he wandered o'er
Mountain and meadow, moss and moor,
And pondered refuge from his toil,
By far Loch-Ard or Aberfoyle.
But nearer was the copse-wood gray,
That waved and wept on Loch-Achray,
And mingled with the pine-trees blue
On the bold cliffs of Ben-Venue.
Fresh vigour with the hope returned,
With flying foot the heath he spurned,
Held westward with unwearied race,
And left behind the panting chase.

VI. 'Twere long to tell what steeds gave o'er,
As swept the hunt through Cambus-more;
What reins were tightened in despair,
When rose Ben-Ledi's ridge in air;
Who flagged upon Bochastle's heath,
Who shunned to stem the flooded Teith,—
For twice that day, from shore to shore,
The gallant Stag swam stoutly o'er.
Few were the stragglers, following far,
That reached the lake of Vennachar;
And when the Brigg of Turk was won,
The headmost horseman rode alone.

VII. Alone, but with unbated zeal,
That horseman plied the scourge and steel;
For jaded now, and spent with toil,
Embossed with foam, and dark with soil,
While every gasp with sobs he drew,
The labouring Stag strained full in view.
Two dogs of black Saint Hubert's breed,
Unmatched for courage, breath, and speed,
Fast on his flying traces came,
And all but won that desperate game;

For, scarce a spear's length from his haunch,
Vindictive toiled the blood-hounds staunch;
Nor nearer might the dogs attain,
Nor farther might the quarry strain.
Thus up the margin of the lake,
Between the precipice and brake,
O'er stock and rock their race they take.

VIII. The Hunter marked that mountain high,
The lone lake's western boundary,
And deemed the Stag must turn to bay,
Where that huge rampart barred the way;
Already glorying in the prize,
Measured his antlers with his eyes;
For the death-wound and death-halloo,
Mustered his breath, his whinyard drew;—
But thundering as he came prepared,
With ready arm and weapon bared,
The wily quarry shunned the shock,
And turned him from the opposing rock;
Then, dashing down a darksome glen,
Soon lost to hound and Hunter's ken,
In the deep Trosachs' wildest nook
His solitary refuge took.
There while, close couched, the thicket shed
Cold dews and wild flowers on his head,
He heard the baffled dogs in vain
Rave through the hollow pass amain,
Chiding the rocks that yelled again.

IX. Close on the hounds the Hunter came,
To cheer them on the vanished game;
But, stumbling in the rugged dell,
The gallant horse exhausted fell.
The impatient rider strove in vain
To rouse him with the spur and rein,
For the good steed, his labours o'er,
Stretched his stiff limbs to rise no more;

Then, touched with pity and remorse,
He sorrowed o'er the expiring horse.
'I little thought, when first thy rein
I slacked upon the banks of Seine,
That highland eagle e'er should feed
On thy fleet limbs, my matchless steed!
Woe worth the chase, woe worth the day,
That costs thy life, my gallant grey!'—

X. Then through the dell his horn resounds,
From vain pursuit to call the hounds.
Back limped, with slow and crippled pace,
The sulky leaders of the chase;
Close to their master's side they pressed,
With drooping tail and humbled crest;
But still the dingle's hollow throat
Prolonged the swelling bugle-note.
The owlets started from their dream,
The eagles answered with their scream,
Round and around the sounds were cast,
Till echo seemed an answering blast;
And on the Hunter hied his way,
To join some comrades of the day;
Yet often paused, so strange the road,
So wondrous were the scenes it showed.

XI. The western waves of ebbing day
Rolled o'er the glen their level way;
Each purple peak, each flinty spire
Was bathed in floods of living fire.
But not a setting beam could glow
Within the dark ravines below.
Where twined the path, in shadow hid,
Round many a rocky pyramid,
Shooting abruptly from the dell
Its thunder-splintered pinnacle;
Round many an insulated mass,
The native bulwarks of the pass,

Huge as the tower which builders vain
Presumptuous piled on Shinar's plain.
The rooky summits, split and rent,
Formed turret, dome, or battlement,
Or seemed fantastically set
With cupola or minaret,
Wild crests as pagod ever decked,
Or mosque of eastern architect.
Nor were these earth-born castles bare,
Nor lacked they many a banner fair;
For, from their shivered brows displayed,
Far o'er the unfathomable glade,
All twinkling with the dew-drop sheen,
The briar-rose fell in streamers green,
And creeping shrubs, of thousand dyes,
Waved in the west-wind's summer sighs.

XII. Boon nature scattered, free and wild,
Each plant or flower, the mountain's child.
Here eglantine embalmed the air,
Hawthorn and hazel mingled there;
The primrose pale, and violet flower
Found in each cliff a narrow bower;
Fox-glove and night-shade, side by side,
Emblems of punishment and pride,
Grouped their dark hues with every stain,
The weather-beaten crags retain.
With boughs that quaked at every breath,
Grey birch and aspen wept beneath;
Aloft, the ash and warrior oak
Cast anchor in the rifted rock;
And, higher yet, the pine-tree hung
His shatter'd trunk, and frequent flung,
Where seemed the cliffs to meet on high,
His boughs athwart the narrowed sky.
Highest of all, where white peaks glanced,
Where glistening streamers waved and danced,

The wanderer's eye could barely view
The summer heaven's delicious blue;
So wondrous wild, the whole might seem
The scenery of a fairy dream.

XIII. Onward, amid the copse 'gan peep
A narrow inlet still and deep,
Affording scarce such breadth of brim,
As served the wild-duck's brood to swim:
Lost for a space, through thickets veering,
But broader when again appearing,
Tall rocks and tufted knolls their face
Could on the dark-blue mirror trace;
And farther as the Hunter stray'd,
Still broader sweep its channels made.
The shaggy mounds no longer stood,
Emerging from entangled wood,
But, wave-encircled, seemed to float,
Like castle girdled with its moat;
Yet broader floods extending still
Divide them from their parent hill,
Till each, retiring, claims to be
An islet in an inland sea.

XIV. And now, to issue from the glen,
No pathway meets the wanderer's ken,
Unless he climb, with footing nice,
A far projecting precipice.
The broom's tough roots his ladder made,
The hazel saplings lent their aid;
And thus an airy point he won,
Where, gleaming with the setting sun,
One burnished sheet of living gold,
Loch Katrine lay beneath him rolled;
In all her length far winding lay,
With promontory, creek, and bay,
And islands that, empurpled bright,
Floated amid the livelier light,

And mountains, that like giants stand,
To sentinel enchanted land.
High on the south, huge Ben-Venue
Down to the lake in masses threw
Crags, knolls, and mounds, confusedly hurled,
The fragments of an earlier world;
A wildering forest feathered o'er
His ruined sides and summit hoar,
While on the north, through middle air,
Ben-An heaved high his forehead bare.

XV. From the steep promontory gazed
The Stranger, raptured and amazed.
And, 'What a scene were here,' he cried,
'For princely pomp, or churchman's pride!
On this bold brow, a lordly tower;
In that soft vale, a lady's bower;
On yonder meadow, far away,
The turrets of a cloister grey.
How blithely might the bugle-horn
Chide, on the lake, the lingering morn!
How sweet, at eve, the lover's lute
Chime, when the groves were still and mute!
And, when the midnight moon should lave
Her forehead in the silver wave,
How solemn on the ear would come
The holy matins' distant hum,
While the deep peal's commanding tone
Should wake, in yonder islet lone,
A sainted hermit from his cell,
To drop a bead with every knell—
And bugle, lute, and bell, and all
Should each bewildered stranger call
To friendly feast, and lighted hall.

XVI. 'Blithe were it then to wander here!
But now,—beshrew yon nimble deer,—

Like that same hermit's, thin and spare,
The copse must give my evening fare;
Some mossy bank my couch must be,
Some rustling oak my canopy.
Yet pass we that;—the war and chase
Give little choice of resting-place;—
A summer night, in green-wood spent,
Were but to-morrow's merriment;
But hosts may in these wilds abound,
Such as are better missed than found;
To meet with highland plunderers here
Were worse than loss of steed or deer.—
I am alone;—my bugle-strain
May call some straggler of the train;
Or, fall the worst that may betide,
Ere now this falchion has been tried.'

XVII. But scarce again his horn he wound,
When lo! forth starting at the sound,
From underneath an aged oak,
That slanted from the islet rock,
A damsel guider of its way,
A little skiff shot to the bay,
That round the promontory steep
Led its deep line in graceful sweep,
Eddying, in almost viewless wave,
The weeping willow twig to lave,
And kiss, with whispering sound and slow,
The beach of pebbles bright as snow.
The boat had touched this silver strand,
Just as the Hunter left his stand,
And stood concealed amid the brake,
To view this Lady of the Lake.
The maiden paused, as if again
She thought to catch the distant strain.
With head up-raised, and look intent,
And eye and ear attentive bent,

And locks flung back, and lips apart,
Like monument of Grecian art,
In listening mood, she seemed to stand
The guardian Naiad of the strand.

XVIII. And ne'er did Grecian chisel trace
A Nymph, a Naiad, or a Grace,
Of finer form, or lovelier face!
What though the sun, with ardent frown,
Had slightly tinged her cheek with brown,—
The sportive toil, which, short and light,
Had dyed her glowing hue so bright,
Served too in hastier swell to show
Short glimpses of a breast of snow:
What though no rule of courtly grace
To measured mood had trained her pace,—
A foot more light, a step more true,
Ne'er from the heath-flower dashed the dew;
E'en the slight hare-bell raised its head,
Elastic from her airy tread:
What though upon her speech there hung
The accents of the mountain tongue,—
Those silver sounds, so soft, so dear,
The list'ner held his breath to hear.

XIX. A chieftain's daughter seemed the maid;
Her satin snood, her silken plaid,
Her golden brooch such birth betrayed.
And seldom was a snood amid
Such wild luxuriant ringlets hid,
Whose glossy black to shame might bring
The plumage of the raven's wing;
And seldom o'er a breast so fair,
Mantled a plaid with modest care,
And never brooch the folds combined
Above a heart more good and kind.
Her kindness and her worth to spy,
You need but gaze on Ellen's eye;

Not Katrine, in her mirror blue,
Gives back the shaggy banks more true,
Than every free-born glance confessed
The guileless movements of her breast;
Whether joy danced in her dark eye,
Or woe or pity claimed a sigh,
Or filial love was glowing there,
Or meek devotion poured a prayer,
Or tale of injury called forth
The indignant spirit of the North.
One only passion, unrevealed,
With maiden pride the maid concealed,
Yet not less purely felt the flame;—
O need I tell that passion's name!

XX. Impatient of the silent horn,
Now on the gale her voice was borne:—
'Father!' she cried; the rocks around
Loved to prolong the gentle sound.
A while she paused, no answer came,—
'Malcolm, was thine the blast?' the name
Less resolutely uttered fell,
The echoes could not catch the swell.
'A stranger I,' the Huntsman said,
Advancing from the hazel shade.
The maid alarmed, with hasty oar
Pushed her light shallop from the shore,
And when a space was gained between,
Closer she drew her bosom's screen;
(So forth the startled swan would swing,
So turn to prune his ruffled wing.)
Then safe, though fluttered and amazed,
She paused, and on the stranger gazed.
Not his the form, nor his the eye,
That youthful maidens wont to fly.

XXI. On his bold visage middle age
Had slightly pressed its signet sage,

Yet had not quenched the open truth
And fiery vehemence of youth;
Forward and frolic glee was there,
The will to do, the soul to dare,
The sparkling glance, soon blown to fire,
Of hasty love, or headlong ire.
His limbs were cast in manly mould,
For hardy sports or contest bold;
And though in peaceful garb arrayed,
And weaponless, except his blade,
His stately mien as well implied
A high-born heart, a martial pride,
As if a baron's crest he wore,
And sheathed in armour trod the shore.
Slighting the petty need he showed,
He told of his benighted road;
His ready speech flowed fair and free,
In phrase of gentlest courtesy;
Yet seemed that tone and gesture bland
Less used to sue than to command.

XXII. A while the maid the Stranger eyed,
And, reassured, at last replied,
That highland halls were open still
To wildered wanderers of the hill.
'Nor think you unexpected come
To yon lone isle, our desert home;
Before the heath had lost the dew,
This morn, a couch was pulled for you;
On yonder mountain's purple head
Have ptarmigan and heath-cock bled,
And our broad nets have swept the mere,
To furnish forth your evening cheer.'—
'Now, by the rood, my lovely maid,
Your courtesy has erred,' he said;
'No right have I to claim, misplaced,
The welcome of expected guest.

A wanderer here, by fortune tost,
My way, my friends, my courser lost,
I ne'er before, believe me, fair,
Have ever drawn your mountain air,
Till on this lake's romantic strand,
I found a fay in fairy land.'—

XXIII 'I well believe,' the maid replied,
As her light skiff approached the side,—
'I well believe, that ne'er before
Your foot has trod Loch Katrine's shore;
But yet, as far as yesternight,
Old Allan-Bane foretold your plight,—
A grey-haired sire, whose eye intent
Was on the visioned future bent.
He saw your steed, a dappled grey,
Lie dead beneath the birchen way;
Painted exact your form and mien,
Your hunting suit of Lincoln green,
That tasselled horn so gaily gilt,
That falchion's crooked blade and hilt,
That cap with heron's plumage trim,
And yon two hounds so dark and grim.
He bade that all should ready be,
To grace a guest of fair degree;
But light I held his prophecy,
And deemed it was my father's horn,
Whose echoes o'er the lake were borne.'—

XXIV. The Stranger smiled:—'Since to your home
A destined errant-knight I come,
Announced by prophet sooth and old,
Doomed, doubtless, for achievement bold,
I'll lightly front each high emprise,
For one kind glance of those bright eyes.
Permit me, first, the task to guide
Your fairy frigate o'er the tide.'—

The maid, with smile suppressed and sly,
The toil unwonted saw him try;
For seldom sure, if e'er before,
His noble hand had grasped an oar:
Yet with main strength his strokes he drew,
And o'er the lake the shallop flew;
With heads erect, and whimpering cry,
The hounds behind their passage ply.
Nor frequent does the bright oar break
The darkening mirror of the lake,
Until the rocky isle they reach,
And moor their shallop on the beach.

XXV. The Stranger viewed the shore around;
'Twas all so close with copse-wood bound,
Nor track nor pathway might declare
That human foot frequented there,
Until the mountain-maiden showed
A clambering unsuspected road,
That winded through the tangled screen,
And opened on a narrow green,
Where weeping birch and willow round
With their long fibres swept the ground.
Here, for retreat in dangerous hour,
Some chief had framed a rustic bower.

XXVI. It was a lodge of ample size,
But strange of structure and device;
Of such materials, as around
The workman's hand had readiest found.
Lopped of their boughs, their hoar trunks bared
And by the hatchet rudely squared,
To give the walls their destined height,
The sturdy oak and ash unite;
While moss and clay and leaves combined
To fence each crevice from the wind.
The lighter pine-trees, over-head,
Their slender length for rafters spread,

And withered heath and rushes dry
Supplied a russet canopy.
Due westward, fronting to the green
A rural portico was seen,
Aloft on native pillars borne,
Of mountain fir with bark unshorn,
Where Ellen's hand had taught to twine
The ivy and Idæan vine,
The clematis, the favoured flower
Which boasts the name of virgin-bower,
And every hardy plant could bear
Loch Katrine's keen and searching air.
An instant in this porch she staid,
And gaily to the Stranger said,
'On heaven and on thy lady call,
And enter the enchanted hall!'
XXVII. 'My hope, my heaven, my trust must be,
My gentle guide, in following thee.'—
He crossed the threshold—and a clang
Of angry steel that instant rang.
To his bold brow his spirit rushed,
But soon for vain alarm he blushed,
When on the floor he saw displayed,
Cause of the din, a naked blade
Dropped from the sheath, that careless flung
Upon a stag's huge antlers swung;
For all around, the walls to grace,
Hung trophies of the fight or chase:
A target there, a bugle here,
A battle-axe, a hunting spear,
And broadswords, bows, and arrows store,
With the tusked trophies of the boar.
Here grins the wolf as when he died,
And there the wild-cat's brindled hide
The frontlet of the elk adorns,
Or mantles o'er the bison's horns;

Pennons and flags defaced and stained,
That blackening streaks of blood retained,
And deer-skins, dappled, dun, and white,
With otter's fur and seal's unite,
In rude and uncouth tapestry all,
To garnish forth the sylvan hall.

XXVIII. The wondering Stranger round him gazed,
And next the fallen weapon raised:—
Few were the arms whose sinewy strength
Sufficed to stretch it forth at length.
And as the brand he poised and swayed,
'I never knew but one,' he said,
'Whose stalwart arm might brook to wield
A blade like this in battle field.'
She sighed, then smiled and took the word;
'You see the guardian champion's sword:
As light it trembles in his hand,
As in my grasp a hazel wand;
My sire's tall form might grace the part
Of Ferragus, or Ascabart;
But in the absent giant's hold
Are women now, and menials old.'

XXIX. The mistress of the mansion came,
Mature of age, a graceful dame;
Whose easy step and stately port
Had well become a princely court,
To whom, though more than kindred knew,
Young Ellen gave a mother's due.
Meet welcome to her guest she made,
And every courteous rite was paid,
That hospitality could claim,
Though all unasked his birth and name.
Such then the reverence to a guest,
That fellest foe might join the feast,
And from his deadliest foeman's door
Unquestioned turn, the banquet o'er.

At length his rank the Stranger names,
'The knight of Snowdoun, James Fitz-James;
Lord of a barren heritage,
Which his brave sires, from age to age,
By their good swords had held with toil;
His sire had fallen in such turmoil,
And he, God wot, was forced to stand
Oft for his right with blade in hand.
This morning with Lord Moray's train
He chased a stalwart stag in vain,
Out-stripped his comrades, missed the deer,
Lost his good steed, and wandered here'

XXX. Fain would the Knight in turn require
The name and state of Ellen's sire;
Well showed the elder lady's mien,
That courts and cities she had seen;
Ellen, though more her looks displayed
The simple grace of sylvan maid,
In speech and gesture, form and face,
Showed she was come of gentle race.
'Twere strange in ruder rank to find
Such looks, such manners, and such mind.
Each hint the Knight of Snowdoun gave,
Dame Margaret heard with silence grave;
Or Ellen, innocently gay,
Turned all inquiry light away:—
'Weird women we! by dale and down,
We dwell, afar from tower and town.
We stem the flood, we ride the blast,
On wandering knights our spells we cast;
While viewless minstrels touch the string,
'Tis thus our charmèd rhymes we sing.'—
She sung, and still a harp unseen
Filled up the symphony between.

SONG.

XXXI. 'Soldier, rest! thy warfare o'er,
Sleep the sleep that knows not breaking;
Dream of battled fields no more,
Days of danger, nights of waking.
In our isle's enchanted hall,
Hands unseen thy couch are strewing,
Fairy strains of music fall,
Every sense in slumber dewing.
Soldier, rest! thy warfare o'er,
Dream of fighting fields no more;
Sleep the sleep that knows not breaking,
Morn of toil, nor night of waking.

'No rude sound shall reach thine ear,
Armour's clang, or war-steed champing;
Trump nor pibroch summon here
Mustering clan, or squadron tramping.
Yet the lark's shrill fife may come
At the day-break from the fallow,
And the bittern sound his drum,
Booming from the sedgy shallow.
Ruder sounds shall none be near,
Guards nor warders challenge here.
Here's no war-steed's neigh and champing,
Shouting clans or squadrons stamping.'—

XXXII. She paused—then, blushing, led the lay
To grace the stranger of the day;
Her mellow notes awhile prolong
The cadence of the flowing song,
Till to her lips in measured frame,
The minstrel verse spontaneous came.

SONG—*continued.*

'Huntsman, rest! thy chase is done,
While our slumbrous spells assail ye,

Dream not, with the rising sun,
Bugles here shall sound reveillé.
Sleep! the deer is in his den;
Sleep! thy hounds are by thee lying;
Sleep! nor dream in yonder glen,
How thy gallant steed lay dying.
Huntsman, rest! thy chase is done,
Think not of the rising sun,
For at dawning to assail ye,
Here no bugles sound reveillé.'

XXXIII. The hall was cleared—the Stranger's bed
Was there of mountain heather spread,
Where oft a hundred guests had lain,
And dreamed their forest sports again.
But vainly did the heath-flower shed
Its moorland fragrance round his head;
Not Ellen's spell had lulled to rest
The fever of his troubled breast.
In broken dreams the image rose
Of varied perils, pains, and woes;
His steed now flounders in the brake,
Now sinks his barge upon the lake;
Now leader of a broken host,
His standard falls, his honour's lost.
Then,—from my couch may heavenly might
Chase that worst phantom of the night!—
Again returned the scenes of youth,
Of confident undoubting truth;
Again his soul he interchanged
With friends whose hearts were long estranged.
They come, in dim procession led,
The cold, the faithless, and the dead;
As warm each hand, each brow as gay,
As if they parted yesterday.
And doubt distracts him at the view,—
O were his senses false or true?

Dreamed he of death, or broken vow,
Or is it all a vision now?

XXXIV. At length, with Ellen in a grove
He seemed to walk, and speak of love;
She listened with a blush and sigh,
His suit was warm, his hopes were high.
He sought her yielded hand to clasp,
And a cold gauntlet met his grasp:
The phantom's sex was changed and gone,
Upon its head a helmet shone;
Slowly enlarged to giant size,
With darkened cheek and threatening eyes,
The grisly visage, stern and hoar,
To Ellen still a likeness bore.—
He woke, and, panting with affright,
Recalled the vision of the night.
The hearth's decaying brands were red,
And deep and dusky lustre shed,
Half shewing, half concealing all
The uncouth trophies of the hall.
Mid those the Stranger fixed his eye
Where that huge falchion hung on high,
And thoughts on thoughts, a countless throng,
Rushed, chasing countless thoughts along,
Until, the giddy whirl to cure,
He rose, and sought the moon-shine pure.

XXXV. The wild rose, eglantine, and broom,
Wasted around their rich perfume;
The birch-trees wept in fragrant balm,
The aspens slept beneath the calm;
The silver light, with quivering glance,
Played on the water's still expanse,—
Wild were the heart whose passions' sway
Could rage beneath the sober ray!
He felt its calm, that warrior guest,
While thus he communed with his breast:—

'Why is it, at each turn I trace
Some memory of that exiled race?
Can I not mountain-maiden spy,
But she must bear the Douglas eye?
Can I not view a highland brand,
But it must match the Douglas hand?
Can I not frame a fevered dream,
But still the Douglas is the theme?—
I'll dream no more—by manly mind
Not even in sleep is will resigned.
My midnight orisons said o'er,
I'll turn to rest, and dream no more.'
His midnight orisons he told,
A prayer with every bead of gold,
Consigned to heaven his cares and woes,
And sunk in undisturbed repose;
Until the heath-cock shrilly crew,
And morning dawned on Ben-Venue.

CANTO II.

THE ISLAND.

I. At morn the black-cock trims his jetty wing,
'Tis morning prompts the linnet's blithest lay,
All Nature's children feel the matin spring
Of life reviving, with reviving day;
And while yon little bark glides down the bay,
Wafting the stranger on his way again,
Morn's genial influence roused a Minstrel grey,
And sweetly o'er the lake was heard thy strain,
Mixed with the sounding harp, O white-haired Allan-Bane!

SONG.

'Not faster yonder rowers' might
Flings from their oars the spray,
Not faster yonder rippling bright,
That tracks the shallop's course in light,
Melts in the lake away,
Than men from memory erase
The benefits of former days;
Then, Stranger, go! good speed the while,
Nor think again of the lonely isle.

'High place to thee in royal court,
High place in battled line,
Good hawk and hound for sylvan sport,
Where Beauty sees the brave resort,

The honoured meed be thine!
True be thy sword, thy friend sincere,
Thy lady constant, kind and dear,
And lost in love's and friendship's smile,
Be memory of the lonely isle.

III. 'But if beneath yon southern sky
A plaided stranger roam,
Whose drooping crest and stifled sigh,
And sunken cheek and heavy eye
Pine for his highland home;
Then, warrior, then be thine to show
The care that soothes a wanderer's woe;
Remember then thy hap ere while
A stranger in the lonely isle.

'Or if on life's uncertain main
Mishap shall mar thy sail;
If faithful, wise, and brave in vain,
Woe, want, and exile thou sustain
Beneath the fickle gale;
Waste not a sigh on fortune changed,
On thankless courts, or friends estranged,
But come where kindred worth shall smile,
To greet thee in the lonely isle.'

IV. As died the sounds upon the tide,
The shallop reached the mainland side,
And ere his onward way he took,
The Stranger cast a lingering look,
Where easily his eye might reach
The harper on the islet beach,
Reclined against a blighted tree,
As wasted, grey, and worn as he,
To minstrel meditation given,
His reverend brow was raised to heaven,

As from the rising sun to claim
A sparkle of inspiring flame.
His hand, reclined upon the wire,
Seemed watching the awakening fire;
So still he sate, as those who wait
Till judgment speak the doom of fate;
So still, as if no breeze might dare
To lift one lock of hoary hair;
So still, as life itself were fled,
In the last sound his harp had sped.

V. Upon a rock with lichens wild,
Beside him Ellen sate and smiled.
Smiled she to see the stately drake
Lead forth his fleet upon the lake,
While her vexed spaniel, from the beach,
Bayed at the prize beyond his reach?
Yet tell me then the maid who knows,
Why deepened on her cheek the rose?—
Forgive, forgive, Fidelity!
Perchance the maiden smiled to see
Yon parting lingerer wave adieu,
And stop and turn to wave anew;
And, lovely ladies, ere your ire
Condemn the heroine of my lyre,
Show me the fair would scorn to spy,
And prize such conquest of her eye!

VI. While yet he loitered on the spot,
It seemed as Ellen marked him not;
But when he turned him to the glade,
One courteous parting sign she made;
And after, oft the knight would say,
That not when prize of festal day
Was dealt him by the brightest fair,
Who e'er wore jewel in her hair,
So highly did his bosom swell,
As at that simple mute farewell.

Now with a trusty mountain guide,
And his dark stag-hounds by his side,
He parts—the maid, unconscious still,
Watched him wind slowly round the hill;
But when his stately form was hid,
The guardian in her bosom chid—
'Thy Malcolm! vain and selfish maid!'
'Twas thus upbraiding conscience said,—
'Not so had Malcolm idly hung
On the smooth phrase of southern tongue;
Not so had Malcolm strained his eye
Another step than thine to spy.—
'Wake, Allan-Bane,' aloud she cried,
To the old Minstrel by her side,—
'Arouse thee from thy moody dream!
I'll give thy harp heroic theme,
And warm thee with a noble name;
Pour forth the glory of the Græme!'
Scarce from her lip the word had rushed,
When deep the conscious maiden blushed;
For of his clan, in hall and bower,
Young Malcolm Græme was held the flower.

VII. The Minstrel waked his harp—three times
Arose the well-known martial chimes,
And thrice their high heroic pride
In melancholy murmurs died.
—'Vainly thou bidst, O noble maid,'
Clasping his withered hands, he said,
'Vainly thou bidst me wake the strain,
Though all unwont to bid in vain.
Alas! than mine a mightier hand
Has tuned my harp, my strings has spanned!
I touch the chords of joy, but low
And mournful answer notes of woe;
And the proud march, which victors tread,
Sinks in the wailing for the dead.—

O well for me, if mine alone
That dirge's deep prophetic tone!
If, as my tuneful fathers said,
This harp, which erst Saint Modan swayed,
Can thus its master's fate foretell,
Then welcome be the minstrel's knell!

VIII. 'But ah! dear lady, thus it sighed
The eve thy sainted mother died;
And such the sounds which, while I strove
To wake a lay of war or love,
Came marring all the festal mirth,
Appalling me who gave them birth,
And, disobedient to my call,
Wailed loud through Bothwell's bannered hall,
Ere Douglasses, to ruin driven,
Were exiled from their native heaven.—
Oh! if yet worse mishap and woe
My master's house must undergo,
Or aught but weal to Ellen fair,
Brood in these accents of despair,
No future bard, sad harp! shall fling
Triumph or rapture from thy string;
One short, one final strain shall flow,
Fraught with unutterable woe,
Then shivered shall thy fragments lie,
Thy master cast him down and die!'—

IX. Soothing she answered him, 'Assuage,
Mine honoured friend, the fears of age;
All melodies to thee are known,
That harp has rung, or pipe has blown,
In lowland vale or highland glen,
From Tweed to Spey—what marvel, then,
At times, unbidden notes should rise,
Confusedly bound in memory's ties,
Entangling, as they rush along,
The war-march with the funeral song?—

Small ground is now for boding fear;
Obscure, but safe, we rest us here.
My sire, in native virtue great,
Resigning lordship, lands, and state,
Not then to fortune more resigned,
Than yonder oak might give the wind;
The graceful foliage storms may reave,
The noble stem they cannot grieve.
For me,'—she stooped, and, looking round,
Plucked a blue hare-bell from the ground,—
'For me, whose memory scarce conveys
An image of more splendid days,
This little flower, that loves the lea,
May well my simple emblem be;
It drinks heaven's dew as blithe as rose
That in the King's own garden grows,
And when I place it in my hair,
Allan, a bard is bound to swear
He ne'er saw coronet so fair.'—
Then playfully the chaplet wild
She wreathed in her dark locks, and smiled.

X. Her smile, her speech, with winning sway,
Wiled the old harper's mood away.
With such a look as hermits throw,
When angels stoop to soothe their woe,
He gazed, till fond regret and pride
Thrilled to a tear, then thus replied:
'Loveliest and best! thou little know'st
The rank, the honours, thou hast lost!
O might I live to see thee grace,
In Scotland's court, thy birth-right place,
To see my favourite's step advance,
The lightest in the courtly dance,
The cause of every gallant's sigh,
And leading star of every eye,

And theme of every minstrel's art,
The Lady of the Bleeding Heart!'—
XI. 'Fair dreams are these,' the maiden cried,
(Light was her accent, yet she sighed,)
'Yet is this mossy rock to me
Worth splendid chair and canopy;
Nor would my footstep spring more gay
In courtly dance than blithe strathspey,
Nor half so pleased mine ear incline
To royal minstrel's lay as thine;
And then for suitors proud and high,
To bend before my conquering eye,—
Thou, flattering bard! thyself wilt say,
That grim Sir Roderick owns its sway.
The Saxon scourge, Clan-Alpine's pride,
The terror of Lochlomond's side,
Would, at my suit, thou know'st, delay
A Lennox foray—for a day.'—
XII. The ancient bard his glee repressed;
'Ill hast thou chosen theme for jest!
For who, through all this western wild,
Named Black Sir Roderick e'er, and smiled!
In Holy-Rood a knight he slew;
I saw, when back the dirk he drew,
Courtiers give place before the stride
Of the undaunted homicide;
And since, though outlawed, hath his hand
Full sternly kept his mountain land.
Who else dared give,—ah! woe the day,
That I such hated truth should say—
The Douglas, like a stricken deer,
Disowned by every noble peer,
Even the rude refuge we have here?
Alas, this wild marauding chief,
Alone might hazard our relief,

And now thy maiden charms expand,
Looks for his guerdon in thy hand;
Full soon may dispensation sought,
To back his suit from Rome be brought:
Then, though an exile on the hill,
Thy father, as the Douglas, still
Be held in reverence and fear.
And though to Roderick thou'rt so dear,
That thou might'st guide with silken thread,
Slave of thy will, this chieftain dread;
Yet, O loved maid, thy mirth refrain!
Thy hand is on a lion's mane.'—

XIII. 'Minstrel,' the maid replied, and high
Her father's soul glanced from her eye,
'My debts to Roderick's house I know:
All that a mother could bestow,
To Lady Margaret's care I owe,
Since first an orphan in the wild
She sorrowed o'er her sister's child;
To her brave chieftain son, from ire
Of Scotland's king who shrouds my sire,
A deeper, holier debt is owed;
And, could I pay it with my blood,
Allan! Sir Roderick should command
My blood, my life,—but not my hand.
Rather will Ellen Douglas dwell
A vot'ress in Maronnan's cell;
Rather through realms beyond the sea,
Seeking the world's cold charity,
Where ne'er was spoke a Scottish word,
And ne'er the name of Douglas heard,
An outcast pilgrim will she rove,
Than wed the man she cannot love.

XIV. 'Thou shak'st, good friend, thy tresses gray—
That pleading look, what can it say

But what I own?—I grant him brave,
But wild as Bracklinn's thundering wave;
And generous—save vindictive mood,
Or jealous transport, chafe his blood:
I grant him true to friendly band,
As his claymore is to his hand;
But O! that very blade of steel
More mercy for a foe would feel:
I grant him liberal, to fling
Among his clan the wealth they bring,
When back by lake and glen they wind,
And in the Lowland leave behind;
Where once some pleasant hamlet stood,
A mass of ashes slaked with blood.
The hand that for my father fought,
I honour, as his daughter ought;
But can I clasp it reeking red,
From peasants slaughtered in their shed?
No! wildly while his virtues gleam,
They make his passions darker seem,
And flash along his spirit high,
Like lightning o'er the midnight sky.
While yet a child,—and children know,
Instinctive taught, the friend and foe,—
I shuddered at his brow of gloom,
His shadowy plaid, and sable plume;
A maiden grown, I ill could bear
His haughty mien and lordly air;
But, if thou join'st a suitor's claim,
In serious mood, to Roderick's name,
I thrill with anguish! or, if e'er
A Douglas knew the word, with fear.
To change such odious theme were best,—
What think'st thou of our stranger guest?'—

XV. 'What think I of him?—woe the while
That brought such wanderer to our isle!

Thy father's battle-brand, of yore
For Tine-man forged by fairy lore,
What time he leagued, no longer foes,
His Border spears with Hotspur's bows,
Did, self-unscabbarded, foreshow
The footstep of a secret foe.
If courtly spy, and harboured here,
What may we for the Douglas fear?
What for this island, deemed of old
Clan-Alpine's last and surest hold?
If neither spy nor foe, I pray
What yet may jealous Roderick say?
—Nay, wave not thy disdainful head!
Bethink thee of the discord dread,
That kindled when at Beltane game
Thou ledst the dance with Malcolm Græme;
Still, though thy sire the peace renewed,
Smoulders in Roderick's breast the feud;
Beware!—But hark, what sounds are these?
My dull ears catch no faltering breeze,
No weeping birch, nor aspens wake,
Nor breath is dimpling in the lake,
Still is the canna's hoary beard,
Yet, by my minstrel faith, I heard—
And hark again! some pipe of war
Sends the bold pibroch from afar.'

XVI. Far up the lengthened lake were spied
Four darkening specks upon the tide,
That, slow enlarging on the view,
Four manned and masted barges grew,
And bearing downwards from Glen-gyle,
Steered full upon the lonely isle;
The point of Brianchoil they passed,
And, to the windward as they cast,
Against the sun they gave to shine
The bold Sir Roderick's bannered Pine.

Nearer and nearer as they bear,
Spears, pikes, and axes flash in air.
Now might you see the tartans brave,
And plaids and plumage dance and wave;
Now see the bonnets sink and rise,
As his tough oar the rower plies;
See, flashing at each sturdy stroke,
The wave ascending into smoke;
See the proud pipers on the bow,
And mark the gaudy streamers flow
From their loud chanters down, and sweep
The furrowed bosom of the deep,
As, rushing through the lake amain,
They plied the ancient highland strain.

XVII. Ever, as on they bore, more loud
And louder rung the pibroch proud.
At first the sound, by distance tame,
Mellowed along the waters came,
And, lingering long by cape and bay,
Wailed every harsher note away;
Then bursting bolder on the ear,
The clan's shrill Gathering they could hear;
Those thrilling sounds, that call the might
Of old Clan-Alpine to the fight.
Thick beat the rapid notes, as when
The mustering hundreds shake the glen,
And, hurrying at the signal dread,
The battered earth returns their tread.
Then prelude light, of livelier tone,
Expressed their merry marching on,
Ere peal of closing battle rose,
With mingled out-cry, shrieks, and blows;
And mimic din of stroke and ward,
As broadsword upon target jarred;
And groaning pause, ere yet again,
Condensed, the battle yelled amain;

The rapid charge, the rallying shout,
Retreat borne headlong into rout,
And bursts of triumph to declare
Clan-Alpine's conquest—all were there.
Nor ended thus the strain; but slow,
Sunk in a moan prolonged and low,
And changed the conquering clarion swell,
For wild lament o'er those that fell.

XVIII. The war-pipes ceased; but lake and hill
Were busy with their echoes still;
And, when they slept, a vocal strain
Bade their hoarse chorus wake again,
While loud a hundred clans-men raise
Their voices in their Chieftain's praise.
Each boatman, bending to his oar,
With measured sweep the burthen bore,
In such wild cadence, as the breeze
Makes through December's leafless trees.
The chorus first could Allan know,
'Roderick Vich Alpine, ho! iro!'
And near, and nearer as they rowed,
Distinct the martial ditty flowed.

BOAT SONG.

XIX. Hail to the chief who in triumph advances!
Honoured and blessed be the ever-green Pine!
Long may the tree, in his banner that glances,
Flourish, the shelter and grace of our line!
Heaven send it happy dew,
Earth lend it sap anew,
Gayly to bourgeon, and broadly to grow,
While every highland glen
Sends our shout back again,
'Roderick Vich Alpine dhu, ho! ieroe!'
Ours is no sapling, chance-sown by the fountain,
Blooming at Beltane, in winter to fade;

When the whirlwind has stripped every leaf on the mountain,
The more shall Clan-Alpine exult in her shade.
Moored in the rifted rock,
Proof to the tempest's shock,
Firmer he roots him the ruder it blow;
Menteith and Breadalbane, then,
Echo his praise agen,
'Roderick Vich Alpine dhu, ho! ieroe!'

XX. Proudly our pibroch has thrilled in Glen Fruin,
And Banochar's groans to our slogan replied;
Glen Luss and Ross-dhu, they are smoking in ruin,
And the best of Loch Lomond lie dead on her side.
Widow and Saxon maid
Long shall lament our raid,
Think of Clan-Alpine with fear and with woe;
Lennox and Leven glen
Shake when they hear agen,
'Roderick Vich Alpine dhu, ho! ieroe!'
Row, vassals, row, for the pride of the Highlands!
Stretch to your oars, for the ever-green Pine!
O! that the rose-bud that graces yon islands,
Were wreathed in a garland around him to twine!
O that some seedling gem,
Worthy such noble stem,
Honoured and blessed in their shadow might grow!
Loud should Clan-Alpine then
Ring from her deepmost glen,
'Roderick Vich Alpine dhu, ho! ieroe!'

XXI. With all her joyful female band,
Had Lady Margaret sought the strand.
Loose on the breeze their tresses flew,
And high their snowy arms they threw,
As echoing back with shrill acclaim,
And chorus wild, the Chieftain's name;

While, prompt to please, with mother's art,
The darling passion of his heart,
The Dame called Ellen to the strand,
To greet her kinsman ere he land:
'Come, loiterer, come! a Douglas thou,
And shun to wreathe a victor's brow?'—
Reluctantly and slow, the maid
The unwelcome summoning obeyed,
And, when a distant bugle rung,
In the mid-path aside she sprung:—
'List, Allan-Bane! From mainland cast,
I hear my father's signal blast.
Be ours,' she cried, 'the skiff to guide,
And waft him from the mountain-side.'—
Then, like a sun-beam, swift and bright,
She darted to her shallop light,
And, eagerly while Roderick scanned,
For her dear form, his mother's band,
The islet far behind her lay,
And she had landed in the bay.

XXII. Some feelings are to mortals given,
With less of earth in them than heaven;
And if there be a human tear
From passion's dross refined and clear,
A tear so limpid and so meek,
It would not stain an angel's cheek,
'Tis that which pious fathers shed
Upon a duteous daughter's head!
And as the Douglas to his breast
His darling Ellen closely pressed,
Such holy drops her tresses steeped,
Though 'twas an hero's eye that weeped.
Nor while on Ellen's faltering tongue
Her filial welcomes crowded hung,
Marked she, that fear, (affection's proof,)
Still held a graceful youth aloof;

No! not till Douglas named his name,
Although the youth was Malçolm Græme.
XXIII. Allan, with wistful look the while,
Marked Roderick landing on the isle;
His master piteously he eyed,
Then gazed upon the chieftain's pride,
Then dashed, with hasty hand, away
From his dimmed eye the gathering spray;
And Douglas, as his hand he laid
On Malcolm's shoulder, kindly said,
'Can'st thou, young friend, no meaning spy
In my poor follower's glistening eye?
I'll tell thee:—he recalls the day,
When in my praise he led the lay
O'er the arched gate of Bothwell proud,
While many a minstrel answered loud,
When Percy's Norman pennon, won
In bloody field, before me shone,
And twice ten knights, the least a name
As mighty as yon Chief may claim,
Gracing my pomp, behind me came.
Yet trust me, Malcolm, not so proud
Was I of all that marshalled crowd,
Though the waned crescent owned my might,
And in my train trooped lord and knight,
Though Blantyre hymned her holiest lays,
And Bothwell's bards flung back my praise,
As when this old man's silent tear,
And this poor maid's affection dear,
A welcome give more kind and true,
Than aught my better fortunes knew.
Forgive, my friend, a father's boast;
O! it out-beggars all I lost!'—
XXIV. Delightful praise!—like summer rose,
That brighter in the dew-drop glows,

The bashful maiden's cheek appeared,
For Douglas spoke, and Malcolm heard.
The flush of shame-faced joy to hide,
The hounds, the hawk, her cares divide;
The loved caresses of the maid
The dogs with crouch and whimper paid;
And, at her whistle, on her hand
The falcon took his favourite stand,
Closed his dark wing, relaxed his eye,
Nor, though unhooded, sought to fly.
And, trust, while in such guise she stood,
Like fabled Goddess of the Wood,
That if a father's partial thought
O'erweighed her worth and beauty aught,
Well might the lover's judgment fail
To balance with a juster scale;
For with each secret glance he stole,
The fond enthusiast sent his soul.

XXV. Of stature fair, and slender frame,
But firmly knit, was Malcolm Græme.
The belted plaid and tartan hose
Did ne'er more graceful limbs disclose;
His flaxen hair, of sunny hue,
Curled closely round his bonnet blue.
Trained to the chase, his eagle eye
The ptarmigan in snow could spy;
Each pass, by mountain, lake, and heath,
He knew, through Lennox and Menteith;
Vain was the bound of dark-brown doe,
When Malcolm bent his sounding bow,
And scarce that doe, though winged with fear,
Out-stripped in speed the mountaineer:
Right up Ben-Lomond could he press,
And not a sob his toil confess.
His form accorded with a mind
Lively and ardent, frank and kind;

A blither heart, till Ellen came,
Did never love nor sorrow tame;
It danced as lightsome in his breast,
As played the feather on his crest.
Yet friends, who nearest knew the youth,
His scorn of wrong, his zeal for truth,
And bards, who saw his features bold,
When kindled by the tales of old,
Said, were that youth to manhood grown,
Not long should Roderick Dhu's renown
Be foremost voiced by mountain fame,
But quail to that of Malcolm Græme.

XXVI. Now back they wend their watery way,
And, 'O my sire!' did Ellen say,
'Why urge thy chase so far astray?
And why so late returned? And why'
The rest was in her speaking eye.
'My child, the chase I follow far,
'Tis mimicry of noble war;
And with that gallant pastime reft
Were all of Douglas I have left.
I met young Malcolm as I strayed
Far eastward, in Glen-finlas' shade,
Nor strayed I safe; for, all around,
Hunters and horsemen scoured the ground.
This youth, though still a royal ward,
Risqued life and land to be my guard,
And through the passes of the wood
Guided my steps, not unpursued;
And Roderick shall his welcome make,
Despite old spleen, for Douglas' sake.
Then must he seek Strath-Endrick glen,
Nor peril aught for me agen.'—

XXVII. Sir Roderick, who to meet them came,
Reddened at sight of Malcolm Græme,

Yet, not in action, word, or eye,
Failed aught in hospitality.
In talk and sport they whiled away
The morning of that summer day
But at high noon a courier light
Held secret parley with the knight,
Whose moody aspect soon declared,
That evil were the news he heard.
Deep thoughts seemed toiling in his head;
Yet was the evening banquet made,
Ere he assembled round the flame,
His mother, Douglas, and the Græme,
And Ellen, too; then cast around
His eyes, then fixed them on the ground,
As studying phrase that might avail
Best to convey unpleasant tale.
Long with his dagger's hilt he played,
Then raised his haughty brow, and said:—

XXVIII. 'Short be my speech;—nor time affords,
Nor my plain temper, glozing words.
Kinsman and father,—if such name
Douglas vouchsafe to Roderick's claim;
Mine honoured mother; Ellen—why,
My cousin, turn away thine eye?—
And Græme; in whom I hope to know
Full soon a noble friend or foe,
When age shall give thee thy command,
And leading in thy native land,—
List all!—The King's vindictive pride
Boasts to have tamed the Border-side,
Where chiefs, with hound and hawk who came
To share their monarch's sylvan game,
Themselves in bloody toils were snared;
And when the banquet they prepared,
And wide their loyal portals flung,
O'er their own gateway struggling hung.

Loud cries their blood from Meggat's mead,
From Yarrow braes, and banks of Tweed,
Where the lone streams of Ettricke glide,
And from the silver Teviot's side;
The dales, where martial clans did ride,
Are now one sheep-walk waste and wide.
This tyrant of the Scottish throne,
So faithless, and so ruthless known,
Now hither comes; his end the same,
The same pretext of sylvan game.
What grace for Highland chiefs judge ye,
By fate of Border chivalry.
Yet more; amid Glen-finlas green,
Douglas, thy stately form was seen.
This by espial sure I know:
Your counsel in the streight I show.'—

XXIX. Ellen and Margaret fearfully
Sought comfort in each other's eye,
Then turned their ghastly look, each one,
This to her sire, that to her son.
The hasty colour went and came
In the bold cheek of Malcolm Græme;
But from his glance it well appeared,
'Twas but for Ellen that he feared;
While sorrowful, but undismayed,
The Douglas thus his counsel said:
'Brave Roderick, though the tempest roar,
It may but thunder and pass o'er;
Nor will I here remain an hour,
To draw the lightning on thy bower;
For well thou know'st, at this grey head
The royal bolt were fiercest sped.
For thee, who, at thy King's command,
Canst aid him with a gallant band,
Submission, homage, humbled pride
Shall turn the monarch's wrath aside.

Poor remnants of the Bleeding Heart,
Ellen and I will seek, apart,
The refuge of some forest cell;
There, like the hunted quarry, dwell,
Till on the mountain and the moor,
The stern pursuit be passed and o'er.'—

XXX. 'No, by mine honour,' Roderick said,
'So help me heaven, and my good blade!
No, never! Blasted be yon Pine,
My father's ancient crest and mine,
If from its shade in danger part
The lineage of the Bleeding Heart!
Hear my blunt speech: grant me this maid
To wife, thy counsel to mine aid;
To Douglas, leagued with Roderick Dhu,
Will friends and allies flock enow;
Like cause of doubt, distrust, and grief,
Will bind to us each Western Chief.
When the loud pipes my bridal tell,
The Links of Forth shall hear the knell,
The guards shall start in Stirling's porch;
And when I light the nuptial torch,
A thousand villages in flames,
Shall scare the slumbers of King James!
—Nay, Ellen, blench not thus away,
And, mother, cease these signs, I pray;
I meant not all my heat might say.—
Small need of inroad, or of fight,
When the sage Douglas may unite
Each mountain clan in friendly band,
To guard the passes of their land,
Till the foiled King, from pathless glen,
Shall bootless turn him home again.'

XXXI. There are who, have, at midnight hour,
In slumber scaled a dizzy tower,

And, on the verge that beetled o'er
The ocean-tide's incessant roar,
Dreamed calmly out their dangerous dream,
Till wakened by the morning beam.
When, dazzled by the eastern glow,
Such startler cast his glance below,
And saw unmeasured depth around,
And heard unintermitted sound,
And thought the battled fence so frail,
It waved like cobweb in the gale;—
Amid his senses' giddy wheel,
Did he not desperate impulse feel
Headlong to plunge himself below,
And meet the worst his fears foreshow?—
Thus, Ellen, dizzy and astound,
As sudden ruin yawned around,
By crossing terrors wildly tossed,
Still for the Douglas fearing most,
Could scarce the desperate thought withstand,
To buy his safety with her hand.

XXXII. Such purpose dread could Malcolm spy
In Ellen's quivering lip and eye,
And eager rose to speak—but ere
His tongue could hurry forth his fear,
Had Douglas marked the hectic strife,
Where death seemed combating with life;
For to her cheek, in feverish flood,
One instant rushed the throbbing blood,
Then ebbing back, with sudden sway,
Left its domain as wan as clay.
'Roderick, enough! enough!' he cried,
'My daughter cannot be thy bride;
Not that the blush to wooer dear,
Nor paleness that of maiden fear.
It may not be—forgive her, Chief,
Nor hazard aught for our relief.

Against his sovereign, Douglas ne'er
Will level a rebellious spear.
'Twas I that taught his youthful hand
To rein a steed and wield a brand;
I see him yet, the princely boy!
Not Ellen more my pride and joy;
I love him still, despite my wrongs
By hasty wrath, and slanderous tongues.
O seek the grace you well may find,
Without a cause to mine combined.'

XXXIII. Twice through the hall the Chieftain strode;
The waving of his tartans broad,
And darkened brow, where wounded pride
With ire and disappointment vied,
Seemed, by the torch's gloomy light,
Like the ill Demon of the night,
Stooping his pinions' shadowy sway
Upon the nighted pilgrim's way:
But, unrequited Love! thy dart
Plunged deepest its envenomed smart,
And Roderick, with thine anguish stung,
At length the hand of Douglas wrung,
While eyes, that mocked at tears before,
With bitter drops were running o'er.
The death-pangs of long-cherished hope
Scarce in that ample breast had scope,
But, struggling with his spirit proud,
Convulsive heaved its chequered shroud,
While every sob—so mute were all—
Was heard distinctly through the hall.
The son's despair, the mother's look,
Ill might the gentle Ellen brook;
She rose, and to her side there came,
To aid her parting steps, the Græme.

XXXIV. Then Roderick from the Douglas broke—
As flashes flame through sable smoke,

Kindling its wreaths, long, dark, and low,
To one broad blaze of ruddy glow,
So the deep anguish of despair
Burst, in fierce jealousy, to air.
With stalwart grasp his hand he laid
On Malcolm's breast and belted plaid:
'Back, beardless boy!' he sternly said,
'Back, minion! hold'st thou thus at naught
The lesson I so lately taught?
This roof, the Douglas, and that maid
Thank thou for punishment delayed.'—
Eager as greyhound on his game,
Fiercely with Roderick grappled Græme.
'Perish my name, if aught afford
Its Chieftain safety, save his sword!'
Thus as they strove, their desperate hand
Griped to the dagger or the brand,
And death had been—but Douglas rose,
And thrust between the struggling foes
His giant strength:—'Chieftains, forego!
I hold the first who strikes, my foe.—
Madmen, forbear your frantic jar!
What! is the Douglas fallen so far,
His daughter's hand is deemed the spoil
Of such dishonourable broil!'
Sullen and slowly, they unclasp,
As struck with shame, their desperate grasp,
And each upon his rival glared,
With foot advanced, and blade half bared.

XXXV. Ere yet the brands aloft were flung,
Margaret on Roderick's mantle hung,
And Malcolm heard his Ellen's scream,
As faltered through terrific dream.
Then Roderick plunged in sheath his sword,
And veiled his wrath in scornful word.
'Rest safe till morning; pity 'twere
Such cheek should feel the midnight air!

Then mayst thou to James Stuart tell,
Roderick will keep the lake and fell,
Nor lackey, with his free-born clan,
The pageant pomp of earthly man.
More would he of Clan-Alpine know,
Thou canst our strength and passes show.—
Malise, what ho? '—his hench-man came;
'Give our safe conduct to the Græme.'—
Young Malcolm answered, calm and bold,
'Fear nothing for thy favourite hold;
The spot, an angel deigned to grace,
Is blessed, though robbers haunt the place.
Thy churlish courtesy for those
Reserve, who fear to be thy foes.
As safe to me the mountain way
At midnight, as in blaze of day,
Though with his boldest at his back,
Even Roderick Dhu beset the track.—
Brave Douglas,—lovely Ellen,—nay,
Nought here of parting will I say.
Earth does not hold a lonesome glen,
So secret, but we meet agen.—
Chieftain! we too shall find an hour.'—
He said, and left the sylvan bower.

XXXVI. Old Allan followed to the strand,
(Such was the Douglas's command,)
And anxious told, how, on the morn,
The stern Sir Roderick deep had sworn,
The Fiery Cross should circle o'er
Dale, glen, and valley, down, and moor.
Much were the peril to the Græme,
From those who to the signal came;
Far up the lake 'twere safest land,
Himself would row him to the strand.
He gave his counsel to the wind,
While Malcolm did, unheeding, bind,

Round dirk and pouch and broad-sword rolled,
His ample plaid in tightened fold,
And stripped his limbs to such array,
As best might suit the watery way,—
XXXVII. Then spoke abrupt: 'Farewell to thee,
Pattern of old fidelity!'—
The minstrel's hand he kindly pressed,
'O! could I point a place of rest!
My sovereign holds in ward my land,
My uncle leads my vassal band;
To tame his foes, his friends to aid,
Poor Malcolm has but heart and blade.
Yet, if there be one faithful Græme,
Who loves the chieftain of his name,
Not long shall honoured Douglas dwell,
Like hunted stag in mountain cell;
Nor, ere yon pride-swollen robber dare,—
I may not give the rest to air!—
Tell Roderick Dhu, I owed him nought,
Not the poor service of a boat
To waft me to yon mountain-side.'—
Then plunged he in the flashing tide.
Bold o'er the flood his head he bore,
And stoutly steered him from the shore;
And Allan strained his anxious eye
Far 'mid the lake his form to spy.
Darkening across each puny wave,
To which the moon her silver gave,
Fast as the cormorant could skim,
The swimmer plied each active limb;
Then landing in the moonlight dell,
Loud shouted of his weal to tell.
The Minstrel heard the far halloo,
And joyful from the shore withdrew.

SCOTT'S

LADY OF THE LAKE.

CANTO I.

THE three opening stanzas consist of an invocation to the Scottish Harp, in the style of the invocations to the Muse copied from Greek or Latin models, which were commonly prefixed to poems of any pretension so long as a strictly classical taste prevailed. Scott has in no other case employed this poetical formality. Cf. the 'Farewell' at the close of the poem.

1. *Mouldering.*] Two senses of 'mould' are, i Fine crumbling earth; ii The fungus-like growth on objects exposed to damp. Some trace both to the same etymological origin, and consider ii to be derived from i (see Ogilvie and Webster, s. v.). It is not easy to connect these two senses, and therefore others refer ii to Fr. moisi, Lat. mucidus = mouldy, musty; or to Fr. mouillé, moistened, or to Lat. mollities (see Richardson and Wedgwood, s. v.). In O. E. we find a verb 'to moule' = 'to cause to rot.' Moulder is, doubtless, from mould (O. E. and A.-S. mold, molde) in sense i, and is often followed by 'away,' 'to dust,' &c. But it is probably affected in cases like this by some tinge of sense ii. Tennyson (Locksley Hall, v. 145) speaks of 'moulder'd string' of a harp. It merely signifies 'old,' 'stale,' 'worn out.'

2. *Witch-elm.*] Cf. witchen = mountain-ash; witch-hazel (Halliwell, 'D. A. and P. T.' s. v.); witch-gowan = dandelion, said to be so called because the sap causes blindness (Jamieson, s. v.). Probably 'witch' has no reference to sorcery, though Scott calls the tree 'wizard-elm' in the 'Farewell.' Weech-elm is used by Bacon (Nat. Hist. § 475). 'Witch-elms that counterchange the floor.' Tennyson ('In Mem.' § 88) wych-elm is also found. Botanically it is *Ulmus montana.*

— *Saint Fillan.*] The favourite saint of Robert Bruce. A pool bearing his name lies some ten miles north of Loch Lomond, in the district noted for Bruce's struggles. Cf. 'Marmion,' c. i. st. 29 and *note.*

3. *Pitiful—flung.*] When the wind blew, it made the strings vibrate, and produced a wild and broken melody, like that of an Æolian harp. *Last* applies to both *hung* and *flung*, and should not, according to the strict rules for sequence of tenses, be followed by *did.*

4. *Envious.*] The ivy is half-personified, and is supposed to grudge the harp its musical powers. Envy is a vice frequently so attributed to inanimate objects. Time, death, disease, &c. are said to be envious. 'Dum loquimur, fugerit invida ætas.' Hor. 'Od.' i. 11.

5. *Ringlet.*] The tendrils or spirally coiled shoots which the ivy, the vine, and other plants twist round every projection as they creep over a wall or any other surface are, perhaps, by a rather fanciful metaphor, spoken of as curls. It is not unlikely, however, that 'ringlet' may be used here in its primitive but uncommon signification, as the diminutive of ring. Cf. Pope, 'Hom. Od.' xxi.:

> Who first Ulysses' wondrous bow shall bend,
> And through twelve ringlets the swift arrow send.

8. *Sounds—silence.*] Can we say that a sound keeps silence? The propriety of such expressions has been doubted, but poets have always attributed to the operation of certain causes effects which are really produced by the inaction or non-existence of those causes. A note on this subject will be found in Conington's 'Virgil,' Ec. ii. 26.

10. *Caledon.*] Caledonia, the Roman name for their province north of the Wall of Severus, i.e. in the north-west part of modern Scotland. Tac. 'Agric.' x. xi. xxv. xxxi. The name Scotland was not in use till the eleventh century. The Keltic words Caill Doin, meaning inhabitants of the woods, are said to be the source of Caledonia. See Collier, 'Hist. Eng.' p. 2.

12. *Lay.*] The song, not the accompanying instrumental music. For poetical omission of the article, see v. 38.

14. *According pause.*] When the voice of the singer ceases, the sound of the accompanying instrument is heard carrying on the melody. These cessations occur at regular intervals, i.e. in accord.

15. *Symphony.*] Ordinarily means a piece of music of a particular kind divided into four parts, and composed for a complete orchestra. Here it is simply music accompanying the voice; Greek σὺν (sŭn), together with, φωνὴ (phōnē), sound. In Wiclif's Bible, Luke, c. xv., and Chaucer, 'C. T.' 13745, the word is the name of some musical instrument. Cf. v. 623.

17. *Burden.*] In 1810 edit. barthen. Fr. bourdon = the drone of a bagpipe, bourdonner = to hum. Sp. bordon = the refrain of a song. It originated perhaps in imitation.

> Wolves do howle and barke,
> And seem to bear a bourdon to their plaint.—SPENSER.
>
> His wife bare him a burdon a ful strong (of snoring).
> CHAUCER, 'C. T.' 4163.

Thus even the older writers seem, like Scott, to have confounded the word with *burthen* or *burden*, from *to bear*, and owing to this 'verbal convergence' (cf. Max Müller, 'Lectures,' 2nd series, p. 287), the sense has no doubt been slightly altered. Cf. iii. 392.

20. *Maze.*] The strings are compared to a maze or labyrinth, because

fingers unskilled in the art would fail to trace out any melody upon them, and would be lost in confusion.

21. *Command.*] Subjunctive, because, according to Latham's rule (see § 635), the poet is not asserting the fact of his incompetency, but only its possibility or probability. The use of the subjunctive is so lax in English that this explanation may well be doubted. See Alford's 'Queen's English,' § 278 seq.

23. *Harsh and faint.*] In agreement with *note* in v. 20.

24. *All.*] See Angus, 'Handbook of English Tongue,' § 311, 3, § 500.

26. *Wizard.*] According to Latham (Handbook, § 305), formed from witch by the augmentative termination -ard or -art, which, though Teutonic, has been adopted even by Romance languages. See Cornewall Lewis, 'Essay on Rom. Lang.' ch. ii. But others connect it with 'wise;' others again with O. Ger. wizag, from sagen, to say (sooth-sayer).

ANALYSIS (28—166).—*A stag that has lain down to rest at night in a woody valley upon the side of Benvoirlich is roused at daybreak by the approach of hunters and hounds. He shapes his course at full speed for Uam-Var, and is followed by the whole train of pursuers. The pace is so great, and the ascent so steep, that before reaching the summit of the mountain half the hunters fall behind. Thence the stag leads towards Loch Achray, passing Cambus More, Dochastle, Loch Vennachar, the Bridge of Turk, and twice crossing the Teith, but by the time this point is reached only a single horseman and two hounds are on his track. At last an impassable barrier of rock forces him to halt and to face his pursuers. The hunter draws his knife for the death-struggle, when, with a bound, the animal disappears down a pathless ravine, and conceals himself in a nook of the rugged Trosachs. The hounds and their master try in vain to follow, and in making this last effort the hunter's noble horse drops down dead.*

30. *Fill.*] The accusative or objective of measure, closely resembling a cognate accusative. See Angus, 'H. E. T.' §§ 413, 414.

29. *Danced.*] The rippling of the waves keeps the reflected image of the moon in perpetual motion.

30. *Lair.*] Old forms are laire, layre, leyre, lare. In Ger. Lager, Lager; A.-S. leger = a place where anything lies, a bed, cubile, being from legen or liegen; A.-S. leegan = to lay or place; cf. layer, Scot. lig. Used by early writers in the primitive Gorman sense—

> More hard for hungry steed t' abstaine from pleasant lare.
> SPENSER, 'F. Q.' b. iv. c. 8.

And so, too, Dryden, 'Virgil, Georg. III.' 471. (lare). Also in the sense of a sepulchre in Harding's 'Chronicle.' Speaking of King Arthur, it is said—

> The mynster church, this day of great repayre
> Of Glastenbury, where now he hath his leyre.

Both these usages are obsolete, and the word is now confined to the retreat or den of a wild animal. Cf. Milton, 'P. L.' b. vii. 457 (laire).

31. *Glenartney.*] In the neighbourhood of Mount Benvoirlich, south of Loch Earn.

— *Hazel.*] Bot. *Corylus avellana.* A nut-bearing tree or shrub that grows wild in temperate climates. It does not reach a great height, but forms a dense cover.

32. *Beacon.*] A.-S. bēacen, connected with bēacnian, to beckon. Some say from Be and ken, to know or notice; but see Bosworth, 'A.-S. Dict.' s. v. Primarily a sign or token of any kind, but now usually a fire-signal placed on a lofty eminence.

33. *Benvoirlich.*] One of the Grampians. See Map.

34. *Deep-mouthed.*] Having a loud, hollow voice.

36. *Faint.*] For the order, cf. v. 70.

37. *Clanging.*] Applies to horn as well as hoof. Cf. 'Loud larums, neighing steeds, and trumpets' clangue' (Shaksp. 'Tam. of Shr.' act i. sc. 2); 'The high-raised horn's melodious clang' (Cowper, 'Needless Alarm,' v. 38).

38. *As chief.*] Cf. vv. 12, 44.

— *Warder.*] One of those words (see Max Müller's 'Lectures on Science of Language,' 2nd series, p. 264) which have been twice admitted into English. This is the form introduced by the Saxon or Low German invaders; but in the mouths of the Norman or Scandinavian conquerors, speaking the Franco-Roman dialect, the soft 'w' had hardened into 'gu,' and so they brought with them from France the form 'guard.' We have many such double forms, as wise, guise; wile, guile; wage, gage; warden, guardian.' Cf. ii. 235.

42. *Ere.*] See v. 50; and ii. 35.

— *Career.*] From Fr. carrière, lit. a *car*-road (Lat. curriculum). The root runs through all Aryan languages.

44. *Crested.*] Bearing a crest, i.e. a plume or emblem on his helmet: Cf. v. 423; and 'Marmion,' c. i. st. 6.

— *Proud and high.*] In spite of the comma, it seems not unlikely that these words qualify 'tossed' adverbially.

46. *A moment.*] For construction, see Latham, 'Handbook,' § 611; Angus, 'Handbook of English Tongue,' § 413; Riley, 'English Grammar,' § 311; M'Leod, 'Syntax,' rule xvi. 3, p. 117.

47. *Tainted.*] Corrupted, polluted, spoilt. Man being hateful to the stag, a strong expression like this is used with propriety, though in poetry the word often bears a milder and vaguer meaning.

49. *Chase.*] An abstract used for a concrete noun. This mode of extending the application of a word may in different contexts cause it to signify either the pursuer, or the thing pursued, or even the place in which the thing is pursued, the primary meaning being the pursuit.

51. *Brave.*] Cf. v. 85. Derivation uncertain; probably introduced from one of the Romance languages in the sixteenth century. Its meanings are various, and range from showiness in dress to courage (see Trench

'Select Glossary,' s. v.). The general tendency of the word is to progress from physical to moral excellence (cf. Gr. καλός). The cognates 'braw,' 'brawly,' in Scotch, and 'brave,' in French, have never been so closely associated with courage as our English word. They mean excellence of any kind, express a vague admiration or approval, as the word in this passage. Cf. v. 85; ii. 343.

51. *Copse.*] Coppice, from O. Fr. coupeiz = 'wood newly cut.' Fr. couper, 'to cut.' Cf. Gr. κόπτω, κοπάδες (kopto, kŏpădĕs).

54. *Yelled.*] For position of verb see Angus, 'H. E. T.' § 381 (end); Hiley, 'Eng. Gram.' § 327, 5. Cf. v. 59.

— *Opening.*] This term is generally understood of the sound merely; and so = 'bursting into cry.' Cf. 'The pack full opening various' (Thomson, 'Autumn,' v. 421); but in the following it refers to the spreading of the pack—'The pack wide opening load the trembling air with various melody' (Somerville, 'Chase,' bk. ii.). The entire passage in Thomson may be advantageously compared.

55. *Paid them back.*] The echo returned the sound.

56. *Many a.*] Etymologically *many* and 'mingled' are probably identical. The A.-S. manig, mœnig, being, according to Tooke, the past part. of A.-S. gemengan, to mix (cf. Ger. mengen, to mix; Menge, multitude). The original meaning of 'meine, meinie, mayne, manie, mani, manyo, or many' was multitude. It is even used (Douglas, 'Virgil,' 153, 8) with the qualification 'few.' Cf. 'He was of the hous and of the meyne of David' (Wielif's 'Bible,' Luke, c. ii.); 'I encloside manye of scintis in prison' (ibid. Ded. Acts Ap. xxvi.); 'Sir Mirth commeth into this place—and eke with him commeth his meine (retinue)' (Chaucer, 'R. N.'); 'With many an horne, and many a route' (Gower, 'C. A.' bk. i.); 'A mayne multitude' (Sir T. More, 'Workes,' p. 1380). From such usages as that quoted from Chaucer grew the restricted sense of the form 'meinie.' *Many a, many an*, Tooke considers to be corrupted from *many of*. But in O. E. and provincial dialects, 'a' precedes 'many,' e.g. 'a many thousand French,' and also in the phrase 'a great many.' Cf. 'half a loaf,' 'a half loaf.' In Chaucer, 'C. T.' 1359, we find 'oft a day.'

— *A hundred.*] The 1810 Ed. has *an* hundred in this and the following lines. The modern usage admits of *an* before the aspirate in those words only which have no accent on the first syllable, but see Alford's 'Queen's English,' § 60, 61. Angus (H. E. T. § 461) appears to condemn its use even in these cases.

58. *Bayed.*] Perhaps from O. Fr. abbayer, to bark; It. baiare; these being words of imitative origin; or both the Eng. and Fr. words may be from the hunting term être au abois = 'to be at bay,' used of the animal pursued, then transferred to the noise of the hounds pursuing, and so passing into the sense of barking generally; but cf. vv. 133 (*note*), 34. The origin and meaning of the various words which assume the form 'bay' should be traced up.

59. *Steeds.*] Connected probably with A.-S. stēda = 'a horse,' and stod = 'a stud or stand of horses,' the root being that of stand, stood. Wedgwood, however, traces the word to Gael. steud, 'to run, race.'

60. *Peal.*] Used particularly of the sound of bells, also of thunder, and, lastly, of any clear resonant noise. Cf. iii. 371. Probably of imitative origin, and akin to 'bell,' or to 'bellow,' 'bell' (used of deer, &c.), A.-S. bellan, or perhaps to both. The derived verb is employed variously. It is intransitive (cf. Gray's 'Elegy,' v. 40), but also transitive = to make to sound; and we find such doubtful usages as—

> Eternal hope, when yonder spheres sublime,
> Pealed their first notes to sound the march of time.
> CAMPBELL, 'Pl. of Hope,' eight lines from end.

> Nor was his ear less pealed
> With noises loud and ruinous.—MILTON, 'P. L.' 920.

62. *Hark.*] For convertibility of particles into substantives see Latham, § 514 (2); read also Wedgwood; 'Etym. Dict. of Eng. Lang.' introduction, and Farrar, 'Chapters on Lang.' ch. viii.

65. *Covert.*] Fr. couvert; Lat. coöpertus.

— *Covered.*] Fr. couver (to brood over); Lat. cubare.

66. *Falcon.*] Lat. falco, so called perhaps because the bills and claws of the bird resemble a reaping-hook, Lat. falx, falcis.

67. *Rout.*] If of Teutonic origin, does not come through A.-S. In Ger. Rotte, with same meaning, is found. It may be identical with rout = the overthrow of an army, which is from Fr. route; It. rotta; Lat. rupta, a breach bursting in. Or it may be of imitative origin, and connected with rout, to grunt, snore, bellow (Wedgwood). Lat. rota, a wheel, has been suggested as a source, the use of globus = 'a group,' being compared. Riot and row are doubtless kindred words. Cf. Morris, 'Spec. Early Eng.' p. 432.

68. *Ken.*] This and the allied form kon, or con, run through all Teutonic languages with the generic meaning 'to know,' 'to be able.' The root may also be traced in all Aryan tongues. In Sans. it is gnâ, nâman = gnâ-man, as Lat. nomen = gnomen (cognomen, ignominia). Cf. notus, nobilis, gnarus, ignarus, ignoro, narraro (gnarigaro); Gr. γνώμων (gnōmōn); Eng. know, uncouth, can, &c. (see Max Müller's 'Lectures,' 2nd series, p. 406). Whether the primary signification was sense-knowledge generally—or that of any particular sense, as sight or smell, is a disputed point. The verb is very common in Scotch and northern dialects as the equivalent for 'to know,' whilst the substantive is most frequently used of the exercise of sight or the other senses.

69. *Hurricane.*] Probably derived through Sp. hurracan, or Fr. ouragan, from the natives of the West Indian islands, where these violent winds prevail. Not found before the seventeenth century.

70. *Paint.*] Cf. vv. 36, 74; Angus, 'H. E. T.' § 496.

71. *Linn.*] Otherwise spelt lin, lyn, lynn, lynd, connected with A. S.

hlynna = 'a torrent.' Isl. lind = 'a cascade.' According to Jamieson 1. a cataract; 2. a pool into which a cataract falls; 3. the face of a cliff; 4. a shrubby ravine, 'Two opposite contiguous cliffs or boughs covered with brushwood.' It denotes, in fact, any place where there are steep rocks and water. It is found in the names *Lin*-lithgow, Cora-*linn*, King's or Bishop's *Lynn*, and in these = pool. See Angus, 'H. E. T.' § 28.

73. *Lone.*] Abbreviated form of *alone*, which = *all one.*

> He made his mone
> Within a gardeine all him one.—GOWER, 'C. A.' bk. i.

Lonely = all onely (Chaucer, 'C. T.' 13385). Whether lone is prior to lonely, or lonely to lone, is doubtful. Lone is commonly used as an attributive only, and usually precedes its substantive; whereas *alone* is generally used predicatively, and always follows a substantive. See 'Student's Man. Eng. Lang.' sect. xiv. *note* A.

74. *Silvan war.*] War and the chase are frequently likened to each other by the poets, and the imagery of the one is often transferred to the other. Cf. 'Meleager and Atalanta' (Ovid, 'Metam.' bk. viii. v. 179 seq. Dryden's trans.).

78. *Won.*] 'Reached with difficulty.' The meaning of the word 'to conquer' is similarly extended. Sometimes the word is used of motion merely without any idea of effort. Cf. vv. 78, 128; Gray, 'Progress of Poesy,' 39, *note.*

79. *Hung.*] For want of more appropriate language, suspension is often predicated of the heavenly phenomena. Cf. 'Nubila pendent' (Virg. 'G.' i. 214); 'Olor pendebat in aëre' (Ov. 'Met.' bk. vii. 379). Cf. Gr. μετέωρος, mĕtĕōros.

80. *Perforce.*] By force = against his will; from Fr. par (by) and force; and spelt parforce in O. E.; cf. Berner's 'Froissart,' vol. ii. c. 38. The same *per* occurs in peradventure, perchance, perhaps, and the obsolete percase; it is to be traced ultimately to Lat. per.

81. *Fain.*] Adj., connected with A.-S. fægnian = Lat. gaudere, to rejoice, be glad. The Sans. bhagn, bhagavat, has been supposed to be cognate; and so, perhaps, is the E. to fawn. In some instances the word is an advorb.

84. *Shrewdly.*] The word 'shrewd' originally meant *wicked*, and it is nearly always found in this sense in the Chroniclers, in Wiclif, and in Chaucer. It is said to have passed through the significations of bitterness, sharpness, keenness, to sharpsightedness, cunning, intelligence, just as 'silly' has come round from blessedness and innocence to stupidity. In Shakspeare we find the word in almost all stages: cf. (1) 'King John,' act v. sc. 5; (2) 'Measure for Measure,' act ii. sc. 1; (3) 'As You Like It,' act v. sc. 4; (4) 'Antony and Cleopatra,' act iv. sc. 9; (5) ditto, act ii. sc. 2. In 3 and 4 it bears nearly the same meaning as in this passage. The cognate 'shrew' has also lost the primitive signification of 'wicked person,' and is now confined to that of 'peevish, noisy, ill-tempered woman.' The derivation from Ger. schreien = 'to

cry out,' applies to the modern meaning of 'shrew,' and that from A.-S. scrudnian='to search into,' Lat. scrutor, to 'shrewd;' but neither would account for the original sense. The Ger. 'beschreien = 'to defame,' and beschreien = 'to fascinate,' have also been proposed, as has also Ger. schrig='sloping away' (cf. Lat. iniquus, Gr. λεχριος, lechrios). See Trench, 'Glossary,' s. v.; Wedgwood, Ogilvie, Richardson, &c.

For 'beshrew,' see *note* on v. 302.

85. *Bold.*] Cf. v. 51, 97, 107.

86. *Was pausing.*] The imperf. gives a poetical vividness and reality to the description.

88. *Where.*] Either used loosely for 'whence,' or there is some ellipse. One might be led to imagine that the borders of Monteith were reached on arriving at the mountain top, whereas that district is some miles distant from the foot of Uam Var. *Where* is similarly used v. 261, with which cf. vv. 228, 230, 231.

— *Extended.*] Intrans.

89. *Realms.*] Connected with O. Fr. royaulme, from Lat. regalis (rex, regis), and = Lat. regnum = a kingdom. Similarly we have loyal, leal, legal, from legalis, lex. The Lat. -e- frequently passes into -oy- in Fr.; and it is possible that in O. Fr. -oy- -ol- may have had a phonetic value nearly of -é- or -ai-, the form which it so often assumes in Mod. Fr. Chaucer has really for royally. 'C. T.' 1787 *et passim.*

— *Menteith.*] Or Monteith, takes its name from the River Teith, and was formerly the domain of the Earls of Menteith. On an island in the lake Mary Queen of Scots was confined after the battle of Pinkey.

91. *Moss.*] Probably 'moss,' the plant, Fr. mousse, Lat. muscus, is etymologically distinct from this 'moss,' which appears to be of Teutonic origin, coming to us perhaps through A.-S. mees. Donaumoss is the name of a swamp of the Danube in Bavaria; and the word is found in Icel. and Scand. dialects. Cf. moss-trooper=bog-trotter, moose-deer (?). Moor may be a cognate.

92. *Ponder.*] Sometimes used with the prep. *over* (see Hiley, 'Eng. Gram.' p. 163), but the direct construction accords better with its origin in the Lat. pondĕro = 'to weigh.'

93. *Loch Ard—Aberfoyle.*] See map, and cf. 'Rob Roy,' chs. xxviii.-xxxiii. pp. 195, 214, 217, 234, &c., &c.; Shilling Edition. 'Aber,' as in Aberdeen, Aberdare, Aberdovey, denotes the mouth of a river or a confluence of waters; it is a term belonging to the Kymric branch of Keltic, the corresponding Gaelic being 'Inver.' Not a single name beginning with Aber is found on the west coast of Scotland, in Ireland, or the Hebrides, whilst on the east coast and in Wales it is common. (Cf. 'Eng. Local Nomenclature,' *Edin. Rev.* April 1860).

94. *Copsewood grey.*] The copse probably consisted of birch-trees, which have white trunks; or any deciduous foliage might be called 'grey,' as contrasted with the deeper tones of the pines and other evergreens. Cf. vv. 52 and 223.

95. *Loch Achray.*] Takes its name from Achray, 'the level field,' a neighbouring plateau.

96. *Blue.*] The deep-green pine forests assume a bluish tint, owing partly to the effect of distance, partly to the contrast with lighter shades.

97. *Benvenue.*] Ben, Pen, and Ken are all Keltic words, signifying 'mountain or hill.

99. *Spurned.*] A. S. sporman = 'to kick, strike at, push.' Of a bird it is written—

> Yet right anon as that his dore is up,
> He with his feet wol spurnen doun his cup,
> And to the wood he wol and wormes ete.
>
> CHAUCER, 'C. T.' v. 10923.

Here, then, it is used in its primitive signification, though slightly tinged with the notion of contempt which attaches to the word at present, and which has no doubt been strengthened by the coincidence in sound of the Lat. sperno, to despise. Cf. v. 17.

100. *Hold westward.*] 'To hold,' in the sense of to take one's way, proceed, has certainly become intransitive, but this has arisen probably from the ellipse of the object. 'The kyng halt (held) him (himself) to his bed' (Robert of Gloucester; Richardson). Cf. Gr. Πύλονδ' ἔχον (Hom. 'Od.' iii. 182); Lat. 'Inter utrumque tene' (Ov. 'Met.' ii. 140).

— *Race.*] 'Rapid course or motion,' but rarely used as an abstract term in Mod. E.

102. *'Twere.*] For 'it,' see Latham, § 536 seq.; for the subjunctive, see Angus, 'H. E. T.' § 522 seq. The first clause of the conditional sentence is suppressed.

103. *Cambus-more.*] See map. The seat of a family often visited by Scott in his youth (Lockhart's 'Life of Scott').

104. *Tightened.*] In order to stop the horses.

105. *Benledi.*] The Gael. ben le dia, or hill of God, as being the seat of some ancient form of worship. See map. Cf. v. 97.

106. *Flagged.*] Some refer this to the A.-S. fleogan, Ger. fliegen, 'to fly as a bird;' but this connection is by no means close or obvious. The Lat. flaccēre, flaccidus, and the E. subst. flag seem more nearly allied, and perhaps all these, together with flab, flap, flack, &c. may have an imitative origin.

107. *Stem.*] There appear to be two distinct words of this form: i connected with A.-S. stemn, Ger. Stamm = 'the trunk of a tree,' and so 'a stock' in any sense, metaphorically or otherwise, including 'the stem or cut-water of a ship;' ii connected with Ger. stemmen, 'to dam,' Icel. stamma, stemmi, 'to stop any current in motion' (to stem or staunch blood), and so passing, by no very difficult transition, to the sense of swimming against stream. Some consider that there is but one origin for both meanings, and that No. ii has come from No. i in the sense of 'the cut-water of a ship.' Contrast Spenser, 'F. Q.' b. vi.

e. 10, with Milton, 'P. L.' b. ii. 642. Both words may be referred to the root of Sans. sthâ, Gr. ἵστημι (histēmi); Lat. sisto, sto; E. stand, stop, No. i taking the intransitive, No. ii the transitive point of view.

110. *Stragglers.*] From verb straggle, which is formed by the frequentative (?) affix -le (see Latham, § 282) to the root of the A.-S. strægan, to stray. Cf. baffle, v. 149.

112. *Brigg.*] Bridge. 'Brigg of Turk' is said to mean 'bridge of the wild boar,' because a celebrated boar was killed there; but this is doubtful.

114. *Unbated.*] Both the forms 'bate' and 'abate' are found as early as Robert of Brunne's Chronicle (about 1330), with the same sense of lessening. The words may be referred to Fr. abattre, which has nearly the same signification, or to A.-S. beatan = 'to beat.'

115. *Plied.*] Probably from Fr. plier; Lat. plicare; Gr. πλέκειν (plĕkein), 'to fold,' found in Chaucer in the sense of 'to bend,' from which Wedgwood traces all meanings. Cf. ii. 346, 354.

116. *Jaded.*] Of doubtful etymology. Yad, yade, or yaud, in S. Scotland and Yorkshire, means, primarily, a mare; and, secondarily, an old mare or horse, and the current substantive jade is another form of this same word. Some connect it with the A.-S. past part. of the verb gan, to go, but this is not satisfactory.

— *Spent.*] Using the active voice, we talk of spending strength, or force, and even of a man spending himself; but in passages like this the passive participle does not exactly correspond to the usages of the active verb. Cf. '*spent* shot,' &c. The A.-S. is spendan, but how far there is any connection with Gr. σπένδειν, is very doubtful, and the Lat. expendo is a still more impossible relationship.

117. *Embossed.*] When a deer foamed at the mouth from fatigue, he was said to be 'embossed.' A hunting term, therefore; but how it originated is as little explicable as the numerous other technicalities of the chase; for which see 'Student's Man. Eng. Lang.' lect. xxvi. § 12. Perhaps the flecks or spots of foam about the beast's mouth and forequarters were called bosses. Cf. Chaucer, 'Book of the Duchesse,' 353; Spenser, 'F. Q.' bk. iii. c. 1. and 12.; also bk. i. c. 9, where it = overwhelmed, or possibly buried in a wood, from Fr. embosquer; It. imboscare.

119. *Labouring.*] The transition is easy from the primary sense, 'to work,' to the derivative ones, 'to exert oneself with pain and effort,' 'to be in difficulty.' A ship in rough weather is said to labour, and so too is the moon in an eclipse, and to be in labour is used of a woman in child-birth.

— *Full.*] See Angus, 'H. E. T.' §§ 311 (4), 313.

120. *Black.*] Not very well placed, as it might be considered to apply to 'St. Hubert' and not to 'breed.' Cf. Angus, 'H. E. T.' § 491; Hiley, 'Eng. Gram.' § 364 *a*.

— *St. Hubert.*] The patron saint of hunters and of the chase. These dogs were heavy, short-legged, hardy, strong, not very swift, but keen-scented. They were introduced from France, and the black ones were esteemed the most.

121. *Breath.*] Or wind, the faculty of taking violent exercise without panting or distress. In this abstract sense, the word is not very common, though such expressions as short of breath, out of breath, to breathe a horse, &c. constantly occur.

122. *His flying traces.*] 'The traces of him flying.' Notice such condensed phrases; which are common in English, Greek, and other languages not strictly formal. *Flying* is of course not an attribute of *traces*. Cf. ii. 197, and Milton, 'S. A.' Bombay Ed. v. 65; 'P. L.' viii. 423.

123. *All but.*] But from A.-S. *butan* = be-utan = be-out, 'except;' see Latham, § 638. Whether this adverb and preposition is identical in origin with the conjunction 'but' is doubtful. See Angus, 'H. E. T.' § 324 (*note*); also Wedgwood and Richardson, s. v.

124. *Length.*] For construction see Angus, 'H. E. T.' § 413.

126. *Vindictive.*] In the Lat. phrase vim dicere = 'to assert authority,' originated the early Roman legal term vindicare, 'to claim by right' (*cf.* jus dicere = judicare). The words *in libertatem* were added when the claim to a slave was made with the view of setting him at liberty. Later on these were dropped, and vindicare by itself came to mean 'to set free.' The vindex in such a case being naturally regarded by the emancipated slave as his champion and protector, 'vindicare' passed into the sense 'to stand up for,' or 'to avenge,' and so 'to punish for wrong done.' Hence the transition is easy to the idea of revenge, which, as Christian influence spread, came to be more decidedly looked upon as vicious and wicked; and thus the moral significance of some forms of the original word underwent a complete reversion. We got *vindicate* and *venge* through the Fr., and both forms run through the Romance languages.

— *Staneh.*] 'Steadfast, firm.' The cognate verb means 'to stop the flow of anything,' and is said with the adjective to come through Fr. *estancher* from Lat. *stagnare*.

126. *Nor.*] Scott is fond of this use of *nor* as = 'and not,' without any correlative. *Sive* is so used in Lat.

127. *Quarry.*] 'The game or animal pursued;' a hunting term. It is usually traced to Fr. *quérir*, Lat. *quærere*, to seek; *cf.* E. quest. But the real derivation is given by Wedgwood, s. v. The original sense being 'Any game flown at and killed,' the word is from Fr. *curée* = 'the entrails of the game commonly given to dogs at the death' (Cotgrave). In De Foix, 'Miroir de la Chasse,' the word takes the shape *cuyerie*; in the 'Book of St. Albans,' instructions are given for disembowelling a deer, and giving the offal, or *querry*, to the dogs; the *querre*, the end of the hunt, is opposed to the mount by Heywood, and Holinshed speaks of deer being brought to the quarrie. 'Défendre la curée,' in O. Fr., meant

to keep the dogs off the dead game. The Norman form is couraie, and the origin is Ital. curata, corata, coradella, entrails, &c. from Lat. cor, or possibly from chorda; Gr. χορδή. Cf. ii. 124.

129. *Brake.*] Etymology obscure, if not hopeless. The cognate 'bracken' means 'the female fern,' a plant that grows much on heaths and moors. There are several words in the Teutonic, and some in the Classical and Romance, languages bearing some resemblance, but none offer a satisfactory origin.

133. *Deem'd—must.*] For omission of that, see Angus, 'H. E. T.' § 344; Arnold (T. K.), 'Eng. Gram.' § 409; Hiley, 'Eng. Gram.' 438, *a*.

134. *Rampart.*] Here metaphorical; literally, a bank or wall raised for defence. Fr. rempart. In O. E. we find the form rampire with verb to ramper, probably from Fr. remparer, and this from Ital. riparare, to ward off a blow, parry. Ramping, rampant, and rampageous, do not seem very closely connected in sense. They are from Fr. ramper; It. rampare (Lat. rapere?).

136. *Measured—mustered—drew.*] See Angus, § 584.

— *Antler.*] Fr. andoillier, antoillier, but whence the Fr. word cannot be discovered.

138. *Mustered.*] In O. E. spelt 'mostre' and therefore supposed to be from Lat. monstrare, but this is very questionable. In Ger. mustern has the sense of assembling and reviewing an army. The application of the word to 'courage, breath,' &c. is by way of metaphor.

— *Whinyard.*] Whinger. Cf. 'Lay of Last Minstrel,' c. vii. A sort of hanger or large knife used at meals and in broils. The termination may be augmentative; cf. v. 26 and Latham, § 305. The word supplies a good example of wild and fanciful etymology. It has been supposed to be derived from A.-S. winn = 'to win, get,' are = 'honour.'

139. *Thundering.*] The use of the two participles together is not very elegant. If 'thunder' ever lost its primitive imitative signification of loud noise merely, it soon regained it by an easy metaphorical transition, for it is used in this general sense by the Chroniclers and by Wiclif. Owing to this vague application of the word, it has become vulgarised, and has passed into slang. See Hotten's 'Slang Dict.' s. v.

141. *Wiley.*] See *note* on v. 38.

142. *Him.*] Reflective. Cf. Latham, § 524.

143. *Darksome.*] Some, A.-S. sum = somewhat.

144. *Lost.*] A participle.

145. *Trosachs.*] In Gael. = 'the rough or bristled territory.' Cf. Gr. Trachonitis.

147. *There while, close couched.*] The 1830 and later editions put the first comma before *while* instead of after it. If this alteration mean anything, it must be intended to suggest that —, *while close couched*,— is an elliptical expression for 'While he was close couched.' In this case 'and' would be required before 'he' in v. 149 to make the sense complete. According to the arrangement of stops in the text, 'while' con-

bjects 'shed' and 'heard,' and 'couched' must be in agreement with 'his' or the noun suggested by 'his' in v. 148 (cf. ii. 36, 197), or else we must look upon it as being thrown in absolutely and ungrammatically. See Latham, § 512, and cf. v. 445.

150. *Amain.*] Adv. Some trace the word to Fr. à main. See Milton, 'S. A.,' 637, Bombay Ed., and cf. v. 389 *infr.*, but in such compounds *a* generally represents the A.-S. and O. E. on, in, and, more rarely, of. Cf. awhile, afar, asleep, abroad, anew, &c. See Tooke, 'Div. of Purley,' pt. i. ch. x. No old form of *amain* is adduced in which the character of the prefix is clearly distinguished. *Main* we find also in main-land, main-sail, with might and main. It may be traced to Goth. and A.-S. magan, to be able, which exists also in may, might, and is by some connected with Lat. magnus, Gr. μέγας.

151. *Chiding.*] A kind of poetical exaggeration, by which the mere natural sounds and other qualities of objects have a moral significance attached to them (cf. v. 4). This is sometimes carried so far as to completely demoralise the word so used, or even to reverse its meaning; Thomson, for instance (Autumn, v. 1265), talks of 'the chide of streams and hum of bees,' as soothing agencies, bringing on sleep.

153. *To cheer.*] 'To encourage by shouts or otherwise.' This word, with the cognate substantive 'cheer,' offers many difficulties. Cheer signifies, (1) face or countenance as showing the feelings, Lat. vultus (cf. Lay of L. M. c. iv. st. 25); (2) feelings, state of mind, good or bad condition; (3) food, good or bad living (cf. v. 442); (4) a shout of joy, as here. It is obviously connected with Fr. chère, which seems certainly to be the Lat. caro, flesh (cf. Fr. cher, Lat. carus), and means usually food or fare (faire bonne ou mauvaise chère = to eat and drink well or ill). In O. Fr., however, chère appears to have meant 'countenance;' and the It. cera has this meaning (far buona cera = to welcome a man, to show him a smiling face), as well as that of 'wax candle,' Lat. cera. In Span. there is also a word cara or xera = countenance. It is not unlikely that the derivatives of 'caro,' and perhaps of 'carus' also, are confounded with formations from some other roots signifying face and joy (cf. Gr. καρά, χαίρειν), the history or even existence of which cannot be completely made out. Cf. Max Müller, 'Lect.' 2nd series, p. 161.

— *Vanished.*] Through Fr. évanouir, from Lat. vanesco, vanus. Found in Chaucer in its modern shape. Fr. finir, ravir, aggrandir give us finish, ravish, aggrandise; and it is worth noticing that it is seldom from the infinitive or 1st person present indicative of a Fr. verb that we take our derivatives.

155. *Gallant.*] Fr. galant; It. galano, gala, which exists probably in E. regale. Like 'bravo' (cf. v. 51), this word has passed from the idea of showiness in dress to that of courage and noble-mindedness, though, probably through the influence of the French, it still retains some of its lower intermediate senses.

158. *His labours o'er.*] See Latham, § 612.

161. *He.*] The rider, of course; though, according to some of the stricter grammarians, it must refer to the same object as '*his.*'

163. *Slacked.*] To slacken rein is to give the horse his head, to ride fast. Here it simply means to ride, some particular being often taken in poetry to describe a general operation.

— *Seine.*] See map of France. The river on which Paris is situated. Owing to the close alliance between France and Scotland from the thirteenth to the seventeenth century (cf. Student's Hume, c. ix. § 5, &c.), many of the young Scotch princes and princesses were educated at the French court. It does not appear, however, that James V. visited France until he went to fetch his bride in the year 1536–37.

164. *Should.*] One might have expected 'would.' It is doubtful whether the use of 'should' is a Scotticism, or whether it is intentionally employed by the poet to express some idea of fatality or destiny rather than mere futurity. Cf. Alford's 'Queen's English,' § 208–225 *note*; 'Latham, 'Man. of Eng. Lang.' lect. xxix. § 8; Sir E. Head's 'Shall and Will.'

166. *Woe worth the chase.*] Worth = A.-S. weorthan; O. E. wurth; Ger. werden, to become, to be. Now obsolete as an auxiliary; but it did not die out entirely until the seventeenth century, for in authors of that period we find 'thou wert' without any of the sense attaching to the *past* subjunctive of 'to be.' In the above sentence, *woe* being the nominative, *chase* and *day* are datives, such as we have in 'me-seems,' 'methinks,' 'woe is me.' *Worth* is sometimes omitted, as 'Woe the day' ii. 227, 303 (Shaksp. 'Tempest,' act i. sc. 2). See 'Man. of Eng. Lang.' lect. xiv.; Latham, § 478: Morris, 'Specimens of Early Eng.' ii. 37, *note.*

167. *Grey.*] By a sort of ellipse = grey horse. See Latham, § 515 (1).

— *Costs.*] Routledge's edition has 'cost,' whether from a misprint, or because it is thought *chase* and *day* would require a plural, does not appear. Cost is from O. Fr. couster (mod. coûter), Lat. constare. The regular construction is with a dative of the person and an accusative (Lat. genit.) of the amount. The Ger. kosten has the same meaning and construction, and some have referred the word altogether to a Teutonic origin, connecting with it the A.-S. ceosan, to choose. But the Lat. pretium price, also occurs in Teutonic languages.

ANALYSIS (168–319).—*Recalling his weary hounds, the hunter endeavours to return on foot. His way lies through the wild magnificent scenery of a Scotch highland pass in all its summer glory, and lit up by the rays of the setting sun. Presently he sees before him a narrow strip of water, which gradually broadens as he goes on, into Loch Katrine with its islands and mountains. Gazing upon the scene, the hunter thinks how lovely a spot this would be for men to settle in, and how much more pleasant his own position would be if men had settled there. In the hope of attracting the notice of some straggler from the chase, he sounds his horn.*

173. *Crest.*] This expression and the more ordinary one 'crest-fallen' originate either in the observation of certain animals or in the usages

of chivalry (cf. v. 44), and have come to be universally applied by a metaphor.

174. *Throat.*] Though taken from the same metaphor, is not used so commonly as gorge (Lat. fauces) for describing a narrow valley.' Here it is no doubt intended to bring out more forcibly the fact of the sound being conveyed along the dell.

176. *Owlet.*] The diminutive affix -let is either taken entire from the A.-S., being a corruption of 'little,' or is in itself a compound of -l-, a German base, as in l-ing, l-ock, and -et, an Anglo-Norman or French termination, which exists without -l- in 'turret,' 'lancet,' 'signet,' 'helmet,' &c., and perhaps also in owl-et, rival-et. This -et, as being more convenient and less confusing, has superseded -ling and -kin in recent formations, and is attached equally to Saxon and to Romance roots. Cf. Latham, §§ 290, 303; 'Man. of Eng. Lang.' lect. xiv. § 6; Angus, 'H. E. T.' § 144. Cf. 269.

178. *Around.*] The a- appears to be the A.-S. on- (cf. v. 150), possibly united with a Romance element, for some trace *round* to Fr. ronde, Lat. rotundus. But a word similar in form and meaning exists in several Teutonic languages, though in A.-S. the only equivalent is hwæl, hweol (wheel), on-hwæl; cf. Lat. circum. Cf. Tooke, 'D. of P.' pt. i. ch. ix.

179. *Echo.*] In poetry some of the Greek mythical spirit still adheres to this word. It is still almost as much the proper name of the nymph (Ov. 'Met.' iii. 358), as a mere onomatopœia for a natural phenomenon.

180. *Way.*] The accusative of kindred signification, or cognate accusative. Cf. vv. 28, 185; and see Arnold (T. K.), 'Eng. Gram.' § 168. Cf. v. 625.

182. *So strange the road.*] Cf. vv. 234, 407.

184. *Western.*] Coming from the quarter in which the sun sets.

— *Waves.*] By an easy and common metaphor light is spoken of as a liquid (cf. floods, oceans, &c. of light), and coming from the sun is said to move in waves. On the important influence which the perception of such analogies, and the interchange of terms proper to different senses have upon language, see Farrar, 'Chapters on Language,' ch. xix. p. 211 seq.

— *Ebbing.*] Primarily used of water only, and especially of the receding tide; but it has passed into very general applications, such as ebbing life, ebbing strength, ebbing courage, &c.

185. *Level.*] As the sun nears the horizon his rays become more and more parallel to the visible surface of the earth. This phenomenon is of longer duration in extra-tropical latitudes.

187. *Living.*] Cf. vv. 262, 267. It is not very easy to explain the precise meaning of 'living' in such passages. 'Vivid' is not exactly a synonym, because it has almost entirely lost all trace of its primitive signification, and is quite naturalised as an epithet of inanimate objects; whilst 'living' retains its original meaning, and owes much of its power

to the fact that it is not a stereotyped common-place epithet. Cf. Tennyson, 'Elaine'—

> The green light from the meadows underneath
> Struck up and *lived* along the milky roofs.

Cf. Farrar, 'Chapters on Language,' p. 213. It occasionally, like Lat. vivus, means a thing in its natural as opposed to an artificial state. Cf. 'Rokeby,' c. ii. st. 2. 'living stone.'

188. *But not—below.*] As the rays become more and more horizontal, they cannot penetrate into the deep recesses of the valleys.

193. *Thunder-splintered.*] For composition see Angus, 'H. E. T.' § 156 (5).

— *Pinnacle.*] The accent properly falls on the first syllable, and so the rhyme is faulty. See Latham, § 225; Angus, 'H. E. T.' 643.

195. *Native.*] Here = natural, as opposed to artificial; so we speak of *native* metals, *native* sulphur, &c. before they have undergone any manufacturing process. 'The native bell-man of the night' is said by Spenser, 'F. Q.' bk. v. c. 6, of the cock.

196. *Tower.*] 'And the whole earth was of one language, and of one speech. And it came to pass, as they journeyed from the east, that they found a plain in the land of Shinar; and they dwelt there. And they said one to another, Go to, let us make brick, and burn them throughly. And they had brick for stone, and slime had they for mortar. And they said, Go to, let us build us a city and a tower, whose top may reach unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth. And the Lord came down to see the city and the tower, which the children of men built. And the Lord said, Behold, the people is one, and they have all one language; and this they begin to do: and now nothing will be restrained from them, which they have imagined to do. Go to, let us go down, and there confound their language, that they may not understand one another's speech. So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city. Therefore is the name of it called Babel; because the Lord did there confound the language of all the earth: and from thence did the Lord scatter them abroad upon the face of all the earth.'—Genesis, xi. 1–10.

199. *Turret.*] Like *tower*, from Lat. turris, through the Fr. tour; but this is from the dimin. form tourette. Cf. v. 176, *note*.

— *Battlement.*] Some consider this word to be derived from 'battle,' or to be at all events from the same source, viz. Fr. bataille, It. battaglia, Fr. battre, It. battere, Eng. to beat. The It. battagliere signifies a battlement on a wall, a flat roof to stand upon for fighting. *Embattailed* and *embattelled* are both forms occurring in Chaucer; and Gower uses the word of a man, and cf. v. 626. In O. E. indeed, even as late as Shakspeare (Julius Cæsar, vv. 671, 674, not v. se.l.), 'battle' bears the more general meaning of armament, such as is preserved in 'battalion.' On the other hand, the word has been referred, with some show of reason, to Fr.

bastille, bastillé, a fortress furnished with turrets, from O. Fr. bastir, Mod. Fr. bâtir = to build.

200. *Fantastically.*] Fantasy, phantasy, fancy, phansy, phantom, with their derivatives, are all from the Gr. φαίνω (phainō) = to appear, and come through the French. The initial letter appears to have been originally 'f' in all cases, for in early Fr. the Gr. φ was not represented by ph. Chaucer has 'fantom' (Man of Lawes Tale, v. 5457), and 'fantesyes' occurs in 'Piers Plowman.' After the close of the fifteenth century, there was a tendency to alter the spelling of all such words so as to show their classical origin (see Man. Eng. Lang. lect. xx. § 4), and, accordingly, in Spenser we find 'phantasy' (F. Q. b. iii. c. 12), and in Sir T. More 'phantom.' 'Phantasm' came, perhaps, direct from the Greek, for it is not found in early writers. See Angus, 'H. E. T.' § 37.

201. *Cupola.*] An It. word, said to be a dimin. formed from cupo = hollow, deep. Ducange says that what the French call 'dome' the Italians call '*cupola*.' The term is applied to the egg-shaped roof of such buildings as the Taj-mahal at Agra.

— *Minaret.*] Arab. menarah, the tower affixed to a mosque, and surrounded by a gallery, from which the muezzin summons worshippers to prayer.

202. *As.*] The first 'as,' which would in prose be inserted before *wild*, is by an ordinary poetical ellipse omitted. See Angus, 'H. E. T.' § 579.

— *Decked.*] The nom. is *crests*, and *pagod* is in the objective. *Deck* is etymologically connected with the Ger. decken, Lat. tegere, to cover, and thatch is a cognate word. As a substantive—the deck of a ship—it still retains the primitive signification. Probably its accidental resemblance to words like 'decorate,' derived from Lat. decus, decoo, &c., has warped the meaning into the position it now holds. Cf. v. 99, *note.*

— *Pagod.*] Or pagōda.

204. *Earth-born.*] The same in meaning as *native*, v. 195. It is frequently used in a moral, not a literal, sense, e.g. 'All *earth-born* cares are wrong' (Goldsmith). With the following lines compare 'Rokeby,' c. ii. st. 8.

206. *Displayed.*] Participle, in agreement with *brier-rose.*

207. *Unfathomable.*] Fathom, A.-S. fæthm, originally signified the distance from the tips of the fingers of one hand to the tips of those of the other, measured across the bosom, the arms being out-stretched. It then became a fixed measure of six feet, and is now chiefly a nautical term. The verb and derived adjectives are applied to measuring generally, and pass into metaphorical usages.

208. *Sheen.*] Here an adj., and so it appears always to have been in earlier authors, as well as in the A.-S. The O. E. form is shene, A.-S. scen. In Milton (Comus, 893, 1003) it is always a substantive; and this

is the case in most modern authors, the derivative 'sheeny' filling the place of the old *sheen*.

209. *Brier-rose.*] The wild rose, brier, or briar, is a prickly creeping plant or shrub that grows wild in most temperate climates.

210. *Thousand.*] An adj. See Angus, 'H. E. T.' § 247.

212. *Boon.*] Fr. bon, bonne = good. Not used in familiar English nowadays, except in the expression 'boon-companion,' where it means 'merry, jovial.' This sense of 'kind, benignant,' is not noticed by Richardson. It is almost a fixed or constant epithet of 'nature.' Cf. Milton, 'P. L.' iv. 242, ix. 793.

214. *Eglantine.*] Fr. églantier, églantine; O. Fr. aiglent; Prov. aiglentina, aguilen = 'a thorn-bush, or brier,' from Fr. aguille; Prov. aguilha = 'a needle;' late Lat. acicula, dimin. of acus = 'a point.' Some trace the Fr. and Prov. forms in -ent to a Lat. aculentus. In strict modern usage, the word seems to be the name of the *Rosa rubiginosa*, or sweet-brier; but it is less precisely employed by the poets. Milton (Allegro, 48) distinguishes between sweet-brier and eglantine, and probably understood the latter to be the honeysuckle. In v. 718 Scott distinguishes it from the wild rose. It has also been supposed to mean the convolvulus, though this is against the etymology (Saxon Leechdoms, s. v.). Spenser (sonnet xxvi. 'Sweet is the eglantine, but pricketh nere') takes it apparently for the sweet-brier. Shakspeare (M. N. Dream, act ii. sc. 2) regards it as a 'sweet-smelling plant.' In O. E. we find eglantere and eglatere (cf. Chaucer, 'Fl. and L.' v. 56).

— *Embalmed.*] The earliest signification of this word seems to have been the special one having reference to the preservation of dead bodies by means of aromatic drugs, and it is now in ordinary use confined to that meaning, or to metaphorical applications flowing from it. In this passage it merely means to make the air sweet, balm and balmy being used of sweet smells generally.

215. *Hawthorn.*] Bot. *Cratægus oxyacantha.* A.-S. hæg-thorn (also found in Ger., D., Dan., Sw.) from hegian = to hedge. A.-S. haga means 'a hedge,' or 'anything hedged,' as well as 'haw,' the berry of this particular tree. *Haw* in O. E. and Prov. Dial. means 'enclosure.'

> And eke there was a polcat in his hawe
> That as he said, his capons had yslawe.
>
> CHAUCER, 'C. T.,' v. 12789.

Haw-haw in modern parlance is a hedge or fence. The tree or shrub is used in Europe to form hedges or barriers round fields.

216. *Primrose.*] Bot. *Primula vulgaris.* A common European wild plant that grows close to the ground, and bears a pale-yellow flower in early spring (hence its name, Lat. prima = first, rosa = rose). It is often spoken of as the emblem of modesty and retirement.

— *Violet.*] Fr. violette, also found in all Romance languages, being a dimin. of Lat. viola, Gr. ἴον (i-on). A plant bearing a sweet-scented

flower, of a bluish-purple tint. It grows in shady places, and is emblematic of simple virtue and bashfulness.

217. *Bower.*] A sheltering nook wherein to grow, cf. v. 283, *note*.

218. *Fox-glove.*] Bot. *Digitalis purpurea*. The flower of this plant is bell-shaped, and has a closed mouth, which shuts of its own accord if opened. It is easy to understand how this flower might be compared with the finger of a glove. W. Browne, the pastoral poet of the seventeenth century, says—

> To keep her slender fingers from the sun,
> Pan through the pastures oftentimes hath run
> To pluck the speckled fox-gloves from their stem,
> And on those fingers neatly placed them.

The connection with 'fox' is not so obvious, but the word is an instance of the half-poetical rustic nomenclature just as 'hare-bell,' 'cows-lip,' 'hen-bane,' 'tiger-lily' are. See Trench, 'Study of Words' (ed. 1864), p. 39. Farrar, 'Chapters on Language,' p. 213.

— *Night-shade.*] Bot. *Atropa belladonna*; A.-S. niht-scad. Its name may be given to the plant on account of its poisonous properties. It grows in English hedges, and bears a red berry.

— *Side by side.*] Cf. hand to hand, back to back, face to face, hand and glove, cheek by jowl, &c. Similar adverbial phrases can be formed to an unlimited extent in English. Such formations belong to uninflectional and ungrammatical speech rather than to inflected and formal language.

219. *Emblems.*] From Gr. ἔμβλημα (ἐν, in; βάλλω, to throw) through Lat. and Fr. Primarily the word means anything put in or on, thence it comes to be applied to jewellers' inlaid mosaic or tesselated work (Dio. C. lvii. 16); next to any device (Pliny, xxxiii. 12), especially to pictures with mottoes or verses, representing one thing to the eyes and another to the understanding; from this it gets to be used of any symbol.

Soon after the publication of the Lady of the Lake, and whilst his fame was at its highest, Scott received a visit from an old and valued friend. Their conversation naturally turned on the successful poem, and the friend, delighted with the work as a whole, still declared that some lines were quite unintelligible to him. Picking up a copy of the book, he opened it at this passage, and pointed it out to Scott, saying: 'There, I have puzzled over those two verses for hours, and I can't see your meaning.' 'Well,' replied the poet, with his broad smile and accent, 'it would have been a strange thing if you had seen my meaning, for I never could see it myself.' This anecdote is related on the authority of the son of Scott's friendly critic.

221. *Crags . . . . retain.*] Notice the omission of the relative; cf. v. 528.

222. *With.*] To be taken with *wept*.

223. *Grey.*] Cf. v. 94.

223. *Birch.*] Bot. *Betula Alba*; A.-S. birce. The word is common to the Teutonic languages.

— *Aspen.*] Bot. *Populus tremula*; A.-S. æsp, which itself signifies tremulous. Our form is really the adj., being an ellipse for 'aspen-tree.' Cf. v. 462, and elmin-tree, 'Rokeby,' c. ii. st. 27; aspin-tree, 'B. of Triormain,' c. 4. st. 8.

224. *Ash.*] Bot. *Fraxinus excelsior.*

— *Oak.*] A.-S. ac, and found also in all the Teutonic languages. For the interchange of names between oak, beech, and fir in Aryan languages, see Max Müller's 'Lectures,' 2nd Series, p. 222 seq.

— *Warrior.*] Because it is used for building ships of war; perhaps, too, on account of the sort of moral character which is ascribed to the tree. Cf. Spenser, 'F. Q.' bk. i. c. 4. st. 8, 9.

225. *Cast anchor.*] A metaphor from a ship, but not very forcible or apposite. It is doubtful whether *anchor* came into the language through the A.-S., in which 'ancor,' 'ancer,' and 'oncer' are found, or from the Fr. 'ancre.' The Fr. mode of spelling prevailed from the time of Wiclif and Chaucer until Shakspeare, when the modern form appeared, being obviously recopied from the Latin.

— *Rifted.*] 'Full of crevices,' or 'torn asunder.' Either an adj. formed from the substant. 'rift,' or a partic. of the verb retive and neuter 'to rift,' which is however rare (cf. Shaksp. 'Win. Ta.' act v. sc. 1). 'Riven' bears the same meaning.

226. *Hung.*] i. e. thrust it out into the air from the edge or face of the precipice.

227. *Frequent.*] Adv.; cf. v. 490. The pine-tree frequent hung=many a pine-tree hung; see Angus, 'H. E. T.' § 463. If, however, the construction be imitated from the Lat., it may be an adjective.

229. *Narrowed.*] i. e. across the small strip of the sky which could be seen between the overhanging cliffs.

231. *Streamers.*] Cf. v. 200; and 'Rokeby,' c. ii. st. 8.

232. *Could . . . delicious blue.*] No stress must be laid on *barely*, so as to make this passage contrast with *narrowed sky*; cf. v. 229. All the poet means to say is that amongst the lower rocks the wanderer saw the wild flowers, the birch, and the aspen, above them the ash and the oak, at a higher point the pine, and beyond all these the white peaks and the blue sky.

234. *So wondrous wild.*] An exclamatory elliptical sentence. The subject 'it' or 'the scene' and the verb 'was' are omitted, as well as the conjunction 'that.' Cf. vv. 182, 407.

235. *Fairy.*] As an adjective means supernaturally bright and beautiful. Cf. v. 452.

236. *'Gan peep.*] Are gan and gin mutilated forms of began, begin, as the apostrophe would imply, or are they the remains of the primitive verb before the prefix be—or bi—was added? Probably the latter

account is the correct one. See v. 299; Angus, 'H. E. T.' § 148, and Wedgwood, s. v. In O. E. *gan* is frequently used as an auxiliary; gan love=did love, without any sense of beginning; and Morris (Specimens of Early English, i. vv. 6, 338) states that when so used it is a contraction of bigan (began). Some trace of this usage may be seen in the fact that we say *'gan peep*, but *began to peep*.

237. *Inlet.*] A gulf or bay. Notice that *outlet* is not a correlative term at present, as *inlet* has lost the primitive sense of 'place of ingress.' 'Doors and windows, *inlets* of men and light' (Wootton). 'A narrow *inlet* to their cells contrive' (Addison, 'Virgil, Georg.' bk. iv.). The O. E. utlete appears also to have signified bay, see Morris, 'Spec. Early Eng.' Gloss.

238. *Brim.*] Though, according to etymology, meaning breadth or extent (A.-S. rum=space, rymet=open place, be-ryman=to broaden), yet always used in the sense of margin, edge, brink. It is therefore unusual to speak of breadth across, breadth between brims as *breadth of brim*. Max Müller (2nd Series, p. 217) takes back this and various cognate words in Aryan languages to a root 'bhram'=to whirl about, as seen in Sans. bhrama=the leaping flame, the whirlpool, bhrimi=the whirlwind. This vocable was applied by the Teutonic races to the foaming border line between land and sea (Lat. æstus). The Gk. φρυάσσειν (phrimassein), and Lat. fremo, frendo (?) are akin, and the transition from Sans. bh to Goth. b, Gk. φ, Lat. f, is an exemplification of Grimm's law.

239. *To swim.*] For the gerundial infinitive see Angus, 'H. E. T.' § 287; Latham, § 579.

240. *Lost . . . veering.*] Either these words are used absolutely (cf. v. 147), the poet having originally conceived his sentence with 'inlet,' or some equivalent, as the subject, but being forced as he wrote to substitute 'tall rocks;' or if we are compelled to find a strictly grammatical construction, we must say that they are in agreement with *mirror*, but then the sense will be somewhat faulty, for the water could not be called a mirror until after it had been lost, and had wandered, and had appeared again.

— *Veering.*] The verb appears to have been spelt at first 'vear,' and is probably the same as 'wear' in the phrase 'to wear (turn round) a ship.' Like many of our nautical terms, it most likely comes from the Du. which has 'wieren' in this sense, and was not introduced earlier than the sixteenth century. The Fr. virer is very likely from the same source, and is not connected directly with Lat. gyrus, Gk. γῦρος (guros), though these words, and perhaps the Hindost. phirna, may be ultimately traceable to a common origin.

243. *Mirror.*] See Gilvie, 'Dict.' s. v., and cf. Hindost. miraut, from Arab. mirat.

245. *Sweep.*] Cf. Cowper, 'Task,' i. 351, 'Whose well-rolled walks,—with curvature of slow and easy sweep,' etc.

247. *Emerging from the tangled wood:*] Opposed to 'wave-encircled' in v. 248. The poet in vv. 246, 247, 248, and 249 describes promontories apparently, and islands in vv. 251, 252, and 253.

249. *Moat.*] O. F. mothe or motte. L. Lat. mota, both of which meant the mound or embankment on which a castle or fort was built. These forts were also protected by a ditch or fosse, and 'le motte et les fossez' being the phrase by which the whole of the defences were described, motte passed into English with the signification of ditch, and appears never to have borne any other in our language.

250. *Yet.*] 'Still;' to be taken with *broader*.

251. *Parent hill.*] The metaphorical use of *parent* is most common in English, and is by no means confined to poetry. The word is not, however, often applied to the description of mountain ranges with their branches, spurs, and offshoots. Cf. Farrar, 'Chapters on Lang.' p. 215, ch. xix.

252. *Retiring.*] From the mainland or *parent hill*. *Claims to be*='is,' with some faint notion perhaps of pride and dignity attaching to the independent position of an island.

254. *To issue.*] Cf. v. 239. For etymol. see Ogilvie.

255. *Ken.*] Cf. v. 68.

256. *Climb.*] For the use of the subjunc. see Angus, 'H. E. T.' § 282, but it will be seen that no doubt is expressed here. The explanation given in Latham, § 636, sqq., and 'English Grammar for Schools,' § 126, is better.

— *Nice.*] Has been usually (Craik's 'Julius Cæsar,' v. 524; Richardson; Ogilvie) connected with A.-S. hnesc or nesc, 'soft, tender,' through O. E. nesh, which still exists in north provincial dialects, (Halliwell, 'Dict. Arch. and Prov. Terms,' s. v.). Nesshede in O. E. = tenderness (Morris, 'Spec. Early Eng.' p. 164, l. 7). But these words are the etymological antecedents rather of 'nasty,' O. E. nasky, and have only affected 'nice' through some accidental convergence of sense and sound (cf. vv. 15, 99, 202). The real origin of *nice* is probably Lat. nescius (ignorant), Prov. nesci, O. Fr. nice. In the 'Roman De la Rose' we find—

> Nicette fut et ne pensait
> A nul mal engin quel qu'il soit,

which Chaucer, 'R. R.' 1230, renders—

> Nice (simple) she ywas, but she ne mente
> None harm ne sleight in her intente.

Cf. 'He was *nyce* and knowthe no wisdom' (Robt. of Gloucester): 'But say that we ben wise and nothing *nice*' (Chaucer). It bore the sense of ignorance even to the extent of vice in early writers. 'He halt it *nicete* (nicety) and a foul shame to beggen other (or) to borwe (borrow) bote of God one (only)' (Piers Plowman). But the moral weight was gradually taken off the word (see Trench, 'Select Glossary,' s. v.; Max

Müller, 2nd series, pp. 218, 328; and cf. 'fond,' 'silly'). Chaucer, 'Troil. and Cress.' i. 1030, has, 'I hate of thee the *nice fare*,' meaning 'foolish conduct,' 'overstrained precautions,' and such usages as this, with some little infusion of the sense of 'nesh,' may probably have led to the modern signification of fastidious, delicate, fine. It is not easy, however, to trace out clearly the history of the two principal applications of the word: (*a*) to things pleasant to the senses—tender, soft, delicate (objective); (*b*) to senses that discriminate well, and too well (subjective). In this passage the term is one of praise, not of blame, and means delicately cautious and gentle (see Wedgwood and Webster, s. v.).

258. *Broom.*] Bot. *Cytisus scoparius.* A shrub bearing a yellow flower on leafless branches. Its toughness has led to its use to make sweeping implements, and hence a long-handled brush is called *a broom.* The word is of Teutonic origin, and is connected by some with *bramble*, the Germanic form of which appears to have been early applied to any low, scrubby, rough, prickly vegetation. Max Müller, 2nd Series, p. 218, traces both *broom* and *bramble* to root *bhram*=to whirl. Cf. v. 238.

259. *Saplings.*] Probably the -l- is the diminutive element in these compounds, the -ing being the A.-S. termination by which general attributive words are formed, and which must be distinguished from the affix to verbal substantives and also from the participial termination. See Max Müller, 2nd Series, p. 17, 'Student's Man. Eng. Lang.' lec. xiv. § 6, and note D; Latham, § 301. It may be noticed that the termination -ling, unlike -et, does not necessarily exercise a diminutive force on the first element of the compound, though the whole word has diminutive force. Compare year-ling, first-ling, suck-ling, with duck-ling, gos-ling, dar-ling. If we except nurse-ling, it is never appended to a Romance word.

262. *Burnished.*] In Chaucer, Gower, and the early writers, 'to burn' is used in this sense. Fr. brunir means to polish as well as to make brown, and cognate words are found in the other Romance languages. The word is found in our brown, and in both High and Low German dialects with the same sense. The primary signification from which these originate is supposed to be the ordinary one of to burn. H. Ger. brennen.

— *Sheet.*] A word of Teutonic origin coming in through the A.-S. (see Ogilvie). Its meanings vary in the various languages of the stock, and are difficult to reconcile. Some make the primary sense to be 'corner,' others 'to shoot or sheet,' and so 'to throw over,' others again 'to cover,' comparing the Sans. sku.

263. *Living.*] Cf. vv. 187, 207.

— *Loch Katrine.*] In Koltic Ketturin, not connected with the name Katherine. Scott considers the word to be connected with catterin, a robber. See author's notes and also note to 'Fair M. of Perth.'

264. *Her.*] When any placid, beautiful, gentle object is personified, the feminine gender is usually adopted. Cf. vv. 275, 291. Grammatically the Fr. lac, Lat. lacus (E. lake) is a masculine word. There is also a tendency in English to feminine personification rather than masculine, owing to the fact that the pronoun 'his' was originally both masculine and neuter, and therefore incapable of clearly indicating masculine personification. Cf. Milton, 'P. L.' i. 723; ii. 175, 274, etc; Craik's 'Jul. Cæs.' v. 54; Farrar, 'Chapters on Lang. p. 214, *n.*

265. *Bay.*] Some refer this word to the A.-S. bigo, a curve or bay, connected with bugan, to bend or bow, and with E. bight, bow or bay-window. Others again trace it more reasonably to Fr. baie, It. baja, Sp. bahia (as name of a place). These are taken back through Gat. badia (cf. Lat. tradere, Fr. trahir) to It. badar, with a supposed meaning, to gape, be open. It is conceivable, however, that all may have originated in the Græco-Latin name Baiæ. Cf. v. 58.

— *Promontory.*] Lat. promontorium from pro-mons, or prominco. The termination -ory in Eng. is, if substantival, either from the Lat. -orium (locality), e. g. refectory, dormitory, or Lat. -oria, Gk. -ορια (abstraction), e. g. category; if adjectival, from Lat. orius, Sans. ura.

266. *Empurpled bright.*] *Bright* is an adverb. Purple or blue is the hue of distance, cf. v. 96. Fr. pourpre (cf. marbre, marble, Lat. titulus; Fr. titre; E. title: Lat. capitulum; Fr. chapitre; E. chapter; Angus 'H. E. T.' § 184); Lat. purpura, purpureus; Gk. πορφύρα, πορφύρεος porphureos). Cf. 'Student's Man. of Eng. Lang.' lect. iii. § 6. A very wide range of colour is taken in by the English, and a still wider by the Latin word.

269. *Sentinel.*] In the 1810 ed. centinel, which form is found in Shaksp. (Spenser, 'F. Q.' bk. i. c. ix. 41, Centonell), and prevails in Spanish. Modern E., Fr., It. prefer that in S. For the old derivation from Lat. sentire, and also from sentina, *sentinator*, see Ogilvie, Webster, and Richardson. The probable origin is the O. Fr. sente; Lat. semita; Mod. Fr. sentier, a path. Of sentier there appear to have been several forms, as sentine, senteret. Sentinelle would be a diminutive of sentine, and would be applied to the short beat or path of a watchman. The phrase faire la sentinelle, to keep sentry, having sprung up, the term came to be transferred for brevity's sake to the guard himself. The Italians must have borrowed this, as other military terms, from the French; see Wedgwood.

270. *Huge Ben-Venue.*] Ben-Venue means 'the little mountain,' as compared with Ben-Ledi, Ben-Lomond, or Ben-Voirlich.

271. *Threw.*] Notice that this verb is put in the same tense as *lay*, though if it describes an act, the time of that act must be anterior to that of *lay*. Perhaps a verb which properly describes an act may be here poetically employed to describe a state.

272. *Confusedly.*] Making *fuse-* one syllable; cf. ii. 161. The ordinary pronunciation is confusédly. Cf. ii. 161.

273. *World.*] Not from whirl, with the notion of roundness, because the *h* could not be dropped, but from A.-S. woruld, which signifies not the physical but the moral or human world (Lat. seculum), and is probably to be traced to A.-S. wer man, old, age or time. See 'Student's Man. Eng. Lang.' lect. iii. § 3, *note.*

274. *Wildering.*] Is 'to wilder' intransitive or not? Does it differ at all from bewilder in meaning? The dictionaries seem to say not, and make it transitive, but it seems doubtful in passages like this and 'L. of L. Minst.' v. 68—

> And scenes long past of joy and pain
> Came *wildering* o'er his aged brain.

— *Feathered o'er.*] Over-feathered. A kind of tmesis very frequent in English, indeed the general rule; cf. 'Student's Man. Eng. Lang.' lect. ix. § 6.

— *Its.*] Cf. vv. 264, 291.

275. *Ruined.*] Does not bear the sense of degeneracy and decay ordinarily attaching to the word, but approaches more nearly to the Lat. ruina, ruere (to fall), from which it takes its origin.

276. *Through middle air.*] Compare with this Lat. per medias auras, per medios fluctus, &c., 'through the midst of the air, waves,' &c.; or it may mean the air occupying a middle position between earth and sky, and so signify lofty, high. Cf. Milton, 'P. L.' i. 516; ix. 605; 'P. R.' ii. 116.

279. *Raptured.*] From L. Lat. raptura; Lat. rapere, to seize; the root of which coming to us from another source we possess in common with all Indo-Germ. languages. Grab, grip, Eng.; gripa, Icel.; grabh, Sa.is.; ἁρπάζειν, Gk.; rapere, Lat. See Angus, 'H. E. T.' § 137.

— *Stranger.*] From O. Fr. estranger; M. Fr. étranger; Lat. extraneus, exterus, extra (outside).

281. *Pomp.*] The Gk. πομπή (pompè) from πέμπειν (pempein), to send, meant a solemn procession; in Lat. the word acquired the more general meaning of display, which is the only one it now bears.

283. *Bower.*] A.-S. bur, a cottage, dwelling, inner room, bed-chamber (Bosworth, 'A.-S. Dict.'); Icel. bur; Welsh, bwr. Boor in north provincial dialects still means parlour, or inner room (Halliwell, 'Dict. Arch. and Prov. Words'). In 'Piers Plowman' and Chaucer it is spelt boure. In O. and Poet. Eng. it is frequently used in the sense of private chamber, especially for women, but in familiar language it is usually confined to a shelter made by trees growing and trained together. This usage may perhaps arise from some real or imagined connection of the word with 'bough.' In cupboard 'board' is said to be 'bower' altered in form, because the etymology was no longer understood (see Wedgwood; Latham, § 120) but Hall (Hen. VIII. an. 25) says, 'The Earl of Arundel was chief butler, on whom xii citizens of London did give their attendance at the cup-bord.' As though cupboard meant the modern sideboard.

285. *Cloister.*] Lat. clausterium (claudere, to shut). A place enclosed, or shut up, in which religious devotees kept themselves apart from the world. But it is frequently limited in meaning to the covered ways, with their arches and pillars, that are characteristic of ecclesiastical buildings, and possibly this narrow signification may be the primary one, and from this the wider one may have grown. At all events, it is found with this special meaning in Langland's 'Piers Plowman' Latham (§§ 108, 109) says that it came direct from Latin into Saxon-English, between 600 and 1066 A.D., in the form 'cluster.' The French spelling, 'cloistre,' was however early adopted, and has obtained.

286. *Bugle-horn.*] Not in its earliest usage the name of an instrument for producing sound, Chaucer, 'C. T.' v. 11565—

> Janus sits by the fire with double berd
> And drinketh of his *bugle-horn* the wine.

Bugle meaning buffle, or buffalow, Lat. bucula, is a word that has become quite obsolete. It is found in the 1551 Bible, Deut. c. xiv.; in Mandeville's 'Travels;' Spenser, 'F. Q.' bk. I. c. viii. 3; in Holinshed's 'Hist. Scot.;' and elsewhere. See Halliwell, 'Dict. Arch. and Prov. Terms,' and Wedgwood. The form bugill occurs in Douglas' 'Virgil;' see Jamieson, 'Dict. of Scot. Lang.' Now, of course, all trace of the primitive meaning is lost, the horn being dropped and the term bugle being applied to a metal instrument.

287. *Chide . . . morn.*] People who rise early in the morning are frequently supposed by poets to find fault with the sun for not appearing sooner, and this notion has passed into a kind of poetic formula, meaning next to nothing. Cf. v. 151, and see Craik's 'Jul. Cæs.' v. 569.

288. *Lute.*] Probably come to us from the Fr. lut or luth, and is found in various shapes in most European languages. It is traced to Arab. el ud, the name of a stringed instrument, and Farrar calls it (Chapters on Lang. p. 188) a 'reflex onomatopœia,' a word that, originally imitative, has on its adoption into a foreign language been remodelled so as to make sound and sense again accord. See Wedgwood.

289. *Chime.*] Might v. 286 govern both *chide* and *chime*? This word is properly used of the sound of bells, unless when it signifies to be or sound in unison with anything. Cf. ii. 115. It is doubtful whether its origin is to be referred to cymbal, cimble, Lat. cymbalum, Gk. κύμβαλον κύμβος (kumbalon kumbos), to It. chiamare, Lat. clamare, or to mere imitation.

291. *Her.*] In A.-S. mona, the moon, is masculine, and in the Gothic languages it is always personified as a male, whilst the sun is spoken of as female (Latham, § 370). We, imitating the classics, have reversed this usage. Cf. v. 264; and see Tooke, 'Div. of Pur.' pt. i. c. iv.

293. *Matins.*] In the Roman Catholic Church, a service performed in the early morning before daybreak from three to six o'clock, and not exactly at midnight. Perhaps, however, Scott uses midnight vaguely here for the dead of the night. Etymologically the word comes from

Fr. matines, It. matutino, Lat. matutinus, 'early,' Matuta being a name for Aurora, the Dawn. See Max Müller, 2nd Series, p. 506.

296. *Isle*.] For termination see v. 176. 'Island is one of those English words where a mistaken etymology has led to a corrupt orthography (cf. vv. 17, 283, 318). Isle may possibly be the French île, anciently spelt isle, from Lat. insula, but the fact that Robert of Gloucester and other early English writers wrote ile, or yle, at a time when the only French orthography was isle, is a strong argument against this derivation. It is more probably a contraction of iland, the A.-S. eáland, ealond, 'island' (perhaps eye-land, from the analogy of the eye in the face, Wedgwood), and the -s- was inserted in both when the A.-S. was forgotten, because they were thought to have come through French from Lat. insula, in which the -s- was probably radical.' 'Student's Man. Eng. Lang.' lect. vi. § 6, *note*.

296. *Sainted*.] Notice the Eng. participle in -ed formed upon the Latin one in -tus, sanctus. This is not uncommon, seeing that the Lat. past participle usually supplies the crude form of most of the verbs that we derive from that language. *Saint* in the form *sanct* existed in the language before the Conquest (cf. v. 285), but the present orthography is from the Fr. saint, O. Fr. sainct, the forms seint and saynct being found in O. E.

— *Hermit*.] Through O. Fr. hermite, Lat. eremita, from Gk. ἐρημίτης, ἔρημος (ĕrēmos), desolate. The form without h is found occasionally, as in Milton, 'P. R.' i. v. 8.

297. *Drop a bead*.] Roman Catholics wear a rosary, i.e. a chaplet or string of beads, which they count, repeating a prayer for each bead. The same custom prevails amongst some religious sects in the East.

299. *Bewildered*.] Actually lost, not merely confused. The dictionaries say that the word originally meant, like the Ger. verwildern, to reduce to a wild or savage state, but they quote no instances of this signification. How it passed from this to the sense it bears here, viz. to lose or make to stray, it is not easy to see. The intermediate notion was probably not that of bringing a man into the state of one who is in a wild or wilderness. From the secondary meaning the third and ordinary one of 'to confuse' is easily reached. The A.-S. prefix *be-* has frequently an active or transitive force when attached to neuter verbs, as befall, betide, and, if wilder be intransitive (cf. v. 274), that is its power here; it also converts adjectives and other words into verbs, as bplate, beshrew, belabour; it is intensive too, and sometimes privative, as behead; but more often it indicates no perceptible alteration in the sense, as begird, besprinkle, and the same may be said of other A.-S. prefixes, as a-, for-, ge-, to-, etc. Craik (Jul. Cæs. v. 390) has a long note to show that this *be-* in English frequently represents the A.-S. ge-, beloved being A.-S. gelufed, believe A.-S. gelyfan, belong A.-S. gelang, become A.-S. gecuman, etc. See Bosworth, 'A.-S. Dict.' s. v. Be-; 'Student's Man. Eng. Lang.' lect. xiv. *note* e.

302. *Beshrew.*] To shrew is also found in Chaucer with the same sense; and some trace these verbs through the subst. and adj. shrew, shrewd, to one of the derivations given at v. 84. Tooke (Div. Purl. pt. ii. ch. iv. s. v.), followed by Richardson (Dict. s. v.), and Craik (Jul. Cæs. v. 186), trace all the words to A.-S. syrwan, besyrwan, to which Tooke attaches the meaning 'to sorrow (trans.) to vex,' making them akin to sorg, sorh, sorge, besorgian. Bosworth, however (A.-S. Dict. s. v.) gives 'to ensnare,' and 'to endeavour,' as the meanings of syrwan and its compounds, and points out no connection with sorg, sorrow. Whether we accept Tooke's account or not, the noun shrew would, with or without the assumption of the prefix be-, easily supply the verbs in question. *Shrew* meaning 'a wicked man' in its earliest uses, the derivative to beshrew naturally signifies to curse or call accursed, just as in Gk. εὐδαιμονίζειν (eudaimonizein) to make or call happy signified to bless, and κακίζειν (kakizein) to make or call bad signified to revile, cf. also Lat. maledicere.

303. *Hermit's.*] Depends for its construction on a noun to be supplied from *fare*, which, owing to the inversion of the sentence, comes long after the dependent word.

It should be noticed that the Hunter is here pursuing his serious reflections in a half-jocular vein.

306. *Canopy.*] Lat. cōnŏpēum, Hellenistic Gk. κωνωπεῖον (kōnōpeion), κώνωψ (kōnōps), a gnat, perhaps we may have it through the Fr. canapé. The primary sense was 'mosquito curtain.' It is perhaps owing to these inventions having been imported from the East, and looked upon as signs of luxury by the Romans (cf. Hor. 'Epod.' iv. 16; Juvenal, vi. 80), that the word was able to be applied to the gorgeous coverings suspended over a throne, or chair of state, from which signification it passed into general use as a name for any covering or shade. In French it has come to mean almost exclusively a sofa or couch. It is not apparently found in early English writers. Cf. 519, c. ii. 204.

307. *Pass we.*] Imperative. See Angus, 'H. E. T.' § 283. Latham omits to notice this form. See § 581.

— *That.*] I.e. the facts contained in the above lines.

309. *Green-wood.*] A favourite ballad word. See 'Alice Brand' in canto iv.

310. *Were.*] The subjunctive is used because this is the second or consequent clause of a conditional sentence, the first or antecedent clause being introduced by *But* in the next verse. See Angus, 'H. E. T.' § 522, sqq.

— *But.*] This use of *but*, as equivalent to the ordinary preposition (see v. 123), preceded by a negative, is easily explained by a reference to early English, where it will be found that in all such cases a negative was actually expressed. This negative has, except in some provincial

dialects, been entirely dropped, though, if the turn of the sentence requires its insertion on other grounds, it is still inserted (see v. 565).

> I *n*' am *but* a leude compilatour.—CHAUCER on the Astrolabe.
>
> If that ye vouchsafe that in this place
> That I may I have *not but* my meat and drink.—Ibid.
>
> If Godamoighty an' parson 'ud nobbut let ma alooin.
> TENNYSON, 'Northern Farmer,' xi.

Compare Lat. non modo, Gk. οὐχ ὅπως. See Wedgwood.

311. *Hosts.*] i.e. entertainers, cf. vv. 299, 300. Used in pleasantry, and perhaps with some sense of the play on the words *host* (Lat. hospes hospitis) and *host* (Lat. hostis). There is yet a third *host* in Eng. (Lat. hostia, a sacrificial victim), a term belonging to the Roman Catholic Church. Notwithstanding the similarity of sound, there does not appear to have ever been any confusion of the senses of these words.

313. *Plunderers.*] *Plunder* was introduced from the Dutch or German at the time of the Great Rebellion (about 1635—Fuller), probably by soldiers who had served under Gustavus Adolphus. Plunder, both in High and Low German, signifies lumber, trumpery, rags, and also baggage, and in this latter sense the word is still correctly used in the Anglo-American dialect; (see 'Slang Dict.' s. v.). Both in the Dutch of Holland and in English the word has come round to mean the goods of another taken by force. See Trench, 'Eng. Past and Present,' pp. 74, 108; Angus, 'H. E. T.' § 62; Fuller's 'Church History,' b. ix. § 4; and xi. §§ 4, 33.

317. *Fall.*] The first clause of a conditional sentence not unfrequently takes the form of an imperative. See Angus, 'H. E. T.' § 523. The use of the same verb to express both to fall and to happen is common to many languages: Lat. cadere and compounds; Gk. πίπτειν (piptein) and compounds.

— *betide.*] O. E. bitiden; A.-S. tidan, which gives also to tide, and is probably the A.-S. tid tíid, time or tide; H. Ger. Zeit, whence tidings, tidy, &c. Both the verbs tide and betide are used absolutely or followed by a case; and these two constructions seem to have existed from the earliest times. See Richardson, s. v. Shakspeare has 'betide of.'

318. *Falchion.*] In 1810 edit. faulchion, but as the u in the Fr. fauchion represents the absorbed l, it is not correct to have both letters. In O. E. we find fauchon. Either our present form is the result of a new importation of falcione from the Ital., or the existing word was altered after the fifteenth century, so as to conform with the Latin spelling. Cf. v. 200. For etymology see v. 66; but Wedgwood traces Fr. fauchon to fausson or faussart, a short sword, to burst through (fausser) the joints of armour. If this derivation be true, then a mistaken etymology has led to a mistake in spelling.

ANALYSIS (319—494).—*At the second blast of the hunter's horn a small boat puts out from a rocky islet in the lake, and steers for the bay below him. The boat is rowed by a girl, who, on reaching the shore, stands listening for another call. In this attitude she is surpassingly beautiful. She is dressed as the daughter of a Highland chieftain. She is as good as she is fair, her name is Ellen, and she is in love. She expects to meet either her father or her lover, and on seeing the stranger pushes off her boat in alarm. The hunter's honest manly mien and courteous manner soon reassure her. He tells his story, and she informs him that his coming is no surprise, for that it has been foretold by old Allan-Bane, the bard and seer. So the stranger enters the boat and rows the lady back to the island.*

319. *Wound.*] There are two verbs 'to wind.' One with the sense 'to turn' represents the A.-S. windan or wendan, and appears in all Gothic languages; the other is connected with the noun wind, which is found as a noun in all Gothic languages, and in the Lat. ventus, Gk. ἀή-της (aētēs), Sans. vāta. This last verb bears two significations: 1. To blow an instrument. 2. To breathe, or cause to pant from exercise, a horse or any other creature. In this latter sense the verb has usually the weak preterite *winded*, whilst in the former sense it attaches itself to a strong preterite, *wound*. This strong preterite is, however, properly a tense of the entirely unconnected verb to wind=to turn, which has also another obsolete form, wand: The clumsiness of winded, and the little risk of confusion to sense, led no doubt to the popular assumption of the wrong form.

320. *Starting.*] In agreement with skiff in v. 324.

321. *From underneath.*] See Latham, § 514 (2); Angus, 'H. E. T.' §§ 503, 591.

322. *Slanted.*] i. e. grew leaning over the water.

328. *Damsel.*] O. Fr. damoiselle (M. Fr. demoiselle), It. damigella, or donzella=dominicella, diminutive of Lat. domina, mistress or lady. Max Müller, 1st series, p. 229; Trench, 'Eng. Past and Present,' p. 197. For the absolute construction see Latham, §§ 611, 612; Angus, 'H. E. T.' § 402.

324. *Skiff.*] A small boat, Fr. esquif (cf. ὁπίσω, spy, v. 373), which originated, like most sea terms, in the Teutonic languages, and is perhaps directly traceable to H. Ger. scif or schiff. More immediately from the L. Ger. schipp, A.-S. scip, we have ship. Cf. Gk. σκάφη (skáphē); cf. vv. 240 and 400.

327. *Eddy.*] Has usually been referred to A.-S. ed, back, and ea, water, but Wedgwood finds the word occurring in so many forms in the Norse, that he prefers to trace it to O. N. ydha, a whirlpool, existing in A.-S. as yth, a flood, ythian, to fluctuate or flow.

328. *Weeping willow.*] Bot *Salix babylonica* (Psalm cxxxvii.). It has very long, slender branches or twigs, that grow downwards, almost perpendicular, hence the name *weeping*. For the supposed derivation of *willow* see Ogilvie, s. v.

329. *Kiss.*] Used poetically of the contact of natural objects, and especially of water, because of the sound produced and the softness of the touch:

> See the dewdrops how they kiss
> Every little flower that is.—BEAUM. and FLET.

330. *Beach.*] Black's 'Author's Edit.' (1866) has *beech*, a misprint probably. The word is always spelt with -a-, which is an essential part of it, if the derivation from Dan. Swed. bakke, Icel. bakki, hill or margin, be correct. This origin is more probable than the A.-S. bece, a beck or brook (cf. Lat. rivus, ripa), because the word appears to have been introduced very late, the earliest quotation in Richardson being from Hackluyt.

335. *Again.*] Belongs to *catch*.

336. *She thought to catch.*] Is the notion of futurity or contingency involved in such expressions as these to be attributed to the verb 'to think,' or must we explain it as attaching to the gerundial construction, as in—I am to speak, or—I am to blame? See Latham, § 586.

337. *Attentive.*] Adverb. Cf. ii. 292.

— *Bent.*] Expresses in Saxon very much what *intent* in the previous line expresses in Latin.

339. *Apart.*] A- is not here one of the ordinary prefixes. Cf. v. 150. It is probably the à in the Fr. à part, separate or separately.

340. *Monument.* Cf. vv. 11, 34, 44, etc.

342. *Guardian.* Cf. v. 38.

— *Nâiad.*] A water nymph, a half divine being, that in Greek and Roman mythology is supposed to protect and preside over the stream in which she dwells. Cf. Virgil, 'Geor.' iv. 315, sq. From Gk. Ναΐας, gen. -άδος (naïas, -ados), which is traced either to Gk. νέω (νεῦ), to swim, Lat. nare, or to the connected Gk. verb νάω (naô), to flow, Gk. ναῦς νεώς (naûs nêos), a ship, Lat. navis, Sans. nâus, nâvas, are from the same root which is found in the Sans. snu, snauti, to run. The s- is elided as in μικρὸς (mikros) for σμικρὸς (smikros). For two roots which assume the same form in Gk. and for other derivatives, see Max Müller, 2nd Series, p. 238.

343. *Chisel.*] In 1810 ed. chizzel, O. F. cisel, a form of M. Fr. ciseau (cf. beau bel, nouveau nouvel), from Low Lat. cisellus, which is connected with caedo, to cut, the part. casus taking the form cisus in compounds, as incisus, concisus.

346. *What though.*] An elliptical form of expression common to nearly all languages. The question suggested by *what* may be filled up in various ways according to the context; here we should supply 'does it signify.' Some would deny that any question was understood at all, and would look on '*what*' as being used exclamatively or interjectionally. There is no doubt that in some cases the grammatical character of the pronoun is lost sight of, and in all such elliptical constructions

the tendency is in this direction. *Though* introduces the antecedent clause of a conditional sentence, as it does in v. 352, the respective consequent clauses beginning with 'The sportive toil,' and 'A foot more light.'

346. *Frown.*] The sun is of course personified, and the unpleasant effects of his heat are ascribed to his *frown*, as the pleasant would be to his *smile*.

349. *Dyed her glowing hue.*] *Glowing* is used proleptically, or by anticipation. Her hue was not glowing until it was dyed by the sun, but the poet speaks as though it were; cf. vv. 150.

350. *Too.*] Connects *served* with *tinged*, v. 347, or possibly with *dyed*, v. 349.

— *In hastier swell.*] Applies to *breast*, and means heaving more quickly than usual. This absolute or elliptical use of the comparative is common in Greek and Latin, but it would seem to be a recent idiom in English.

351. *Glimpses.*] Is akin to glimmer and *gleam*, and applied originally to the object perceived only; now, however, the tendency of the word seems to be to attach itself to the perceiving subject. The verb glimpse formerly neuter—

> And little glow-worms glimpsing in the dark.—NARES.
> Then glimpsed the hopeful morrow.
> P. FLETCHER, 'Purple Island,' c. xii.

is now nearly invariably transitive, and such an expression as—

> In his face the glimpses of his father's glory shine.
> MILTON, 'P. R.' i. 83,

would be unusual in a modern writer. Cf. ii. 401.

352. *Courtly.*] Court, Fr. cour, It. corte, Lat. cohors (gen. cohortes) or cors (cortis). The Lat. word meant primarily an enclosure, and is probably the same word as Lat. hortus, Gk. χόρτος (khortos), G. Garten, Eng. garden yard, the root being found in nearly all Aryan languages. This primary sense still attaches to the word in Eng. and Fr. Cours (cf. Ovid, 'Fasti,' iv. 704) especially meant a cattle enclosure; now in the course of time these pens or farm-yards became castles and centres of villages and towns, and it is for this reason we find the termination -court so frequently in the names of places in France. From meaning a fortified place, the word rose to the dignity of indicating a royal residence, a palace, and not only a palace, but its inmates. Max Müller, 2nd Series, p. 253. This last sense, however, may have grown up through another branch of the signification of the Latin word. Cohors came early to mean a body of soldiers, and then the retinue of a prætor or governor of a province, and it is very likely from this usage that we get, through the French, the application of the term to the assemblage of nobles and attendants about a king.

353. *Mood.*] Not connected with mood = temper, but the same word as mode, Lat. modus, which is based, as it is supposed, on the

same root (Sans. mâ) that appears in Gk. μέτρον (mĕtron); Lat. metri, part. mensus, mensura; Fr. mésure; E. measure. Here, unless we understand by it merely manner, fashion, it has the same meaning as measure (cf. Marmion, c. v. st. 12. Lochinvar, vv. 22, 30), i.e. the music or time of a dance; cf. too the Lat. saltare ad tibicinis modos. This same word (see Ogilvie) is a technical term of grammar and logic.

356. *Harebell.*] Cf. v. 218.

357. *Elastic from.*] It is likely that *from* joins *tread* to *elastic* rather than to *raised*, and that *elastic* has rather more than the ordinary force of an adjective. If this is not the case, then *elastic* qualifies *raised* adverbially.

359. *Accents.*] Merely sounds or articulations, not at all the meaning that the singular would have borne, and which it does bear in the phrases 'a foreign accent,' 'a bad accent,' &c.

360. *Whose, &c.*] Notice the substitution of a relative clause for the regular constructed consequent clauses. Cf. vv. 348, 354.

362. *Daughter.*] A word existing in all Aryan languages. In Sanscrit it takes the form duhitar, from root duh, to milk. Max Müller (Oxford Essays, 1856, p. 16) supposes that the task of milking the cows in a primitive nomadic household fell to the daughters, who were thus called milkmaids.

363. *Satin.*] In 1810 ed. sattin. The word is supposed to be of Chinese origin, and to come through Port. setim. Some see a connection with Gk. σινδών (sindōn).

— *Snood.*] A riband with which a Scotch girl braided her hair until she married, when she began to wear the coif. The snood thus became the sign and emblem of maiden chastity. Cf. iii. v. 116.

— *Plaid.*] The brechan, or plaid, or maud, 'consists of twelve or thirteen yards of a narrow stuff, wrapt round the middle, and reaches to the knees; it is often fastened round the middle with a belt . . . in cold weather is large enough to wrap the whole body, forehead to feet. . . . It is frequently fastened on the shoulders with a pin, often of silver, and before with a brotche' (Pennant's 'Tour in Scotland, 1769.' p. 209). The women also wear a plaid, but it is so narrow as seldom to come below the waist (Jamieson, 'Scot. Dict.' s. v.).

364. *Brooch.*] Or broach, Fr. broche, a spit, a word of Keltic stock (see Ogilvie). The notion of sharpness and pointedness seems to be at the bottom of all its various meanings. Here it is the name of an ornament joining the edges of a shawl by means of a pin; but its obsolete meanings are a spit, a spire, a taper, and a spur. To broach means to tap as a cask, to let out, to give utterance to, to publish first, and in O. E. to use the spur on anything. Tooke, Wedgwood, and others connect it with the verb to break.

368. *Plumage.*] The termination -age has various powers, and is of various and uncertain origin. It always forms a noun, and usually an

abstract or collective noun. 1. Bondage, 2. carriage, 3. brokerage, 4. hermitage, 5. tillage, 6. foliage, all seem to illustrate distinct and different forces, and we might add cartilage, in which it represents the Lat. -ago. It is frequent in Feudal Norman Latin in the form -agium, Fr. -age, and so it comes into English. Some consider it to be based on Lat. ago, agere, others on the Lat. -atio. Cf. v. 409. Cornewall Lewis, however (Rom. Lang. ch. ii.) considers that this termination, which runs through all Modern Latin languages, represents the Lat. -atium (palatium), more commonly -itium (servitium), an ending like the femin. -itia, of abstractive force. From some cause or another it was adopted by most, if not all, of the Romance languages as an ordinary element in their internal processes of formation, each one adding it to any root, according to the necessities of the case. Thus some of these formations are peculiar to certain dialects, others have sprung up independently in all, some having originated in one tongue have been borrowed by another, and others have been spread by means of feudal Latin, in which the dialectical varieties converged.

370. *Mantled.*] The noun *mantle* is prior to the verb, and is derived from Fr. manteau (cf. v. 343), Lat. mantellum (Plautus), the Gk. ἱμάτιον (himation) being a possible connection. The verb is more frequently transitive, but cf. v. 553, and

> The pair that clad
> Each shoulder broad, came mantling o'er his breast.
>
> MILTON, 'P. L.' v. 279.

373. *Spy.*] A kindred form is found in Teutonic languages, but we have the word from O. Fr. espier (espy), M. Fr. épier; and this seems certainly traceable to O. Lat. specio, or spicio, to behold, or possibly to its later compound, aspicio. If to the former, the *e* of the Fr. would appear to be the initial *e* prefixed to *s* sounds by all Keltic nations: cf. Fr. école, Lat. schola; Fr. étude, Lat. studium; Fr. espérer, Lat. sperare. The Portuguese of India display this peculiarity strongly. See Max Müller, 2nd Series, p. 195.

375. *Not.*] Notice the order, which is contrary to the rule given by Latham, § 606; 'Eng. Gram.' § 247.

— *Mirror.*] Cf. v. 243.

376. *True.*] An adverb.

377. *Free-born.*] Noble, generous, but the word is usually applied in a more literal sense.

378. *Movements of her breast.*] Feelings or emotions.

379. *Danced.*] Cf. v. 29.

380. *Pity.*] Pity, Fr. pitié; piety, Fr. piété; Lat. pietas. Neither derivative represents the ordinary meaning of pietas, which is as nearly as possible 'sense of duty;' but each takes one aspect of this idea, and developes it,—duty towards God forming the basis of piety, duty towards one's neighbour lying at the root of pity. In Late Lat.,

pietas seems almost to bear the sense of pity. 'Permittite a pietate vestrâ impetrari ut damnatis liberum mortis arbitrium indulgeatis.'—Suet. 'Dom.' 11. Cf. Craik, 'Jul. Cæs.' v. 346.

387. *Not less purely.*] People generally conceal things that they are ashamed of.

389. *Impatient of the silent horn.*] i.e. unable to bear the silence of the horn. A somewhat similar overstrained form of expression has been noticed at v. 8. There are many classical instances. *Impatient* can hardly agree with *voice*, we must supply a substantive for it from *her*. Cf. v. 147; ii. 54.

392. *Loved.*] One can hardly say that the rocks are consciously personified, but such attribution of human feelings and actions to inanimate objects is common to all poets, and even to the poetry of common life. Cf. Gk. φιλεῖν (philein), which from 'to love' comes to mean 'to be wont.'

— *Gentle.*] Fr. gentil; Lat. gentilis, of, or belonging to, a family, and so to a good family (compare such expressions as a man of birth, of rank, &c.). The original meaning is preserved in the phrases, 'of gentle birth,' 'gentleman,' 'gentle folks.' The transition from well-born, well-bred, to well-behaved, quiet, &c. is tolerably obvious. See 'Student's Man. Eng. Lit.' lect. xi. § 9; xxvii. § 6.

393. *She paused, no answer.*] For omission of conjunction see Angus, 'H. E. T.' § 584.

395. *Less resolutely.*] From feelings of modesty, because he was her lover.

397. *A stranger I.*] See Angus, 'H. E. T.' § 512.

399. *Alarmed.*] The Ital. phrase, all' arme, to arms, becomes first a substantive and then a verb. In Holland's 'Pliny' we find, 'Crying al'arme, help, help,' but probably the word came to us through the French. We can trace the original expression back to classical Lat., 'Ad arma clamantes, ad arma,' Hor. 'Od.' I. xxxv. 15. Passing, like so many words, from an objective to a subjective point of view, it comes to mean fear, as in this passage and v. 539; and indeed this is its most ordinary signification in the present day.

400. *Shallop.*] Like many other nautical terms, of Low German origin, cf. vv. 240, 324. The Du. sloep gives us directly sloop, but also gives to the French shaloupe, and from this we obtain our shallop.

403. *Forth.*] To be taken with *swing*.

—*Swing.*] Cf. 'Marmion,' c. i. st. 17, 'Let the wild falcon soar her swing.' The verb is used of any rapid, sudden, and somewhat heavy motion, and is probably of onomatopœian origin; see Wedgwood. The auxiliary *would* is generally explained in this case as marking the consequent clause of a conditional sentence, of which the antecedent clause is omitted or suppressed. Perhaps, however, this explanation is based on the analogy of Latin and Greek modal constructions, and does not sufficiently regard the independent intrinsic force of *would*.

404. *Prune.*] In early writers proin, preen, and prune are used both of birds, as here, and metaphorically of men.

> He kembeth him, and *proineth* him and piketh,
> He doth all that his lady lust and liketh.
>
> CHAUCER, 'C. T.' 9886.

> Up stood and pruned him the bird.—Ibid. 'Dream,' 1876.

Wedgwood makes this signification the primitive one, connecting the word with O. N. prjon, Sc. preen or prin, a pin, from which comes the notion of picking or arranging with a pointed instrument. Others, again, consider the ordinary modern use of the word, for the process of lopping superfluous boughs and twigs from trees, to be the source of all other meanings, and they trace the word to Fr. provigner (vigne = Lat. vinea, a vine), to cut slips off the vine in order to make new plants, and so to dress the vine.

405. *Amaze.*] A- gives a transitive force to verbs (see Angus, 'H. E. T.' § 443), but this is only an occasional power. It is said to express a completion of the action, and to represent the Goth. us-, H. Ger. or-.

407. *Not his the form.*] Notice this condensed expression for 'His form was not the form.' Cf. vv. 182, 234, 397, &c.

408. *Wont.*] It is not necessary to suppose an ellipse of 'are.' *Wont* is not a past part. pass. of 'to won;' A.-S. wunian; H.-G. wohnen, to dwell, inhabit.

> The wild beast where he wonns
> In forest wild.—MILTON, 'P. L.' bk. vii. 457.

It is the present indic. of a separate and independent verb formed from the past part. woned or wont, and meaning 'to be in the habit of doing.' Its preterite and past participle take the form wonted. From Richardson's quotations it does not appear to have come into use before the middle of the sixteenth century. We find in Spenser, 'In woods, in waves, in warres, she wonts to dwell.'—'F. Q.' b. ii. c. 4. It is now becoming obsolete, and, excepting in the part. wonted, has died out completely from familiar language, its place being filled by the past part. 'wont' with the auxiliary 'to be.' This combination has always existed in the language, and, bearing the same meaning as 'to wont,' has created some confusion. Both are especially common in Milton, cf. 'P. L.' i. 764; v. 123; vi. 93; 'S. A.' 1487 (to wont) with 'S. A.' 1485; 'P. L.' iii. 656; v. 32, 677; and a curious impersonal use will be found, 'P. L.' iii. 737. The substantive 'wont,' in O. E. wone—

> To liven in delit was ever his wone,
> For he was Epicures own sone.
>
> CHAUCER, Prol. 'C. T.' v. 337,

does not appear in Milton.

409. *Visage.*] Some consider it doubtful whether -age in this word is the same termination as in plumage, but see v. 368. It exists in the It. visaggio, Fr. visage.

409. *Age.*] Fr. âge; O. F. eage, edage; Lat. ætaticum, from ætas (gen. ætatis), a contracted form of ævitas, an abstract noun formed upon ævum, the base of which is the root æ=Sans. áy in áyus, life. This root has therefore in the French word and its derivatives completely disappeared. The Lat. ævum also gives æviternus or æternus, from which our eternity.—Max Müller, 2nd Series, p. 298. The termination -aticus exists also in postage and salvage. See Cornewall Lewis, 'Rom. Lang.' c. ii. James V. died in 1542, at the age of 31, and these events must be supposed to have occurred some years before his death. The poet's picture is therefore slightly at fault in this detail.

410. *Signet.*] For the Aryan root see Ogilvie, s. v. sign; for the termination -et, see v. 176. Here, 'to press his signet' merely means 'to make his mark,' or 'leave his traces.'

411. *Quenched.*] A.-S. ewinean or acwinean, a frequentative form of acwinan; v. n. to languish, v. tr. to quench. Wedgwood adduces several Teutonic parallel forms to prove that 'to whine' is what is primitively expressed by the word.

412. *Vehemence.*] Fr. véhément, Lat. vehémens, often pronounced vémens (Hor. 'Ep.' II. ii. 120), and supposed to be merely a protracted form. Ve is a privative prefix, as in vecors, vesanus, vegrandis, and appears in the Sans. vi. Mens is a substantive, meaning mind, reason; Sans. manas. Cf. amens, demens.

413. *Frolic.*] Or frolick. The termin. -lic is the same as -like, -ly, in woman-like, woman-ly, but it has not taken either of those shapes, probably because the word did not enter the language at the same time and from the same source as the words in which those endings are found. It does not exist in A.-S., but is found in Ger. fröhlich, Du. vrolick; and the root fro or früh is common to most of the Teutonic languages with the sense of joy. Wedgwood supposes the -lic to be the A.-S. -lac or lick of wed-lock, know-ledge, but apart from the evidence of the Ger. and Du. forms given above, there is nothing to show that -lac ever became -lic. See 'Samson Agonistes,' Bombay Ed., note to v. 353, or Mr. Fry's Paper, 'Trans. of Phil. Soc. 1860-61, 1862-1863.' Without any change of form, 'frolic' stands both as a substantive and a verb.

415. *Sparkling . . . fire.*] Notice the metaphor of a spark blown into a flame. Sparkling bears therefore a double sense, and exhibits a sort of play upon words.

416. *Headlong.*] Formerly spelt headling.

> And with body headling bette (bent),
> To the water thenne took he his descent.
>
> SURREY, 'Virg. Æn.' b. iv.

A tolerably large class of adverbs exists in A.-S. and Early E., formed by the terminations -ling, -lung, -lings, -lungs, -ing or -ings, -ung; these terminations being probably connected with that of the general attributive formations noticed at v. 259. Sideling is one of these adverbs, so also are darkling, groveling, middling, straddling. See 'Samson

Agonistes,' Bombay Ed., note on v. 141, or Mr. Morris's Paper, 'Trans. Phil. Soc. 1862–63.' Such forms as life-long must not be confounded with these.

417. *Mould.*] Fr. moule, vb. mouler=modeler, Eng. model, It. modello, Sp. molde, Lat. modulus, dimin. of modus. Notice the transposition of l and d, and cf. Angus, 'H. E. T.' § 196.

419. *Garb.*] For etym. as far as can be traced, see Ogilvie. The original meaning, now lost, was simply the fashion or make of a thing, the whole demeanour of a man. It is now confined to dress.

> And with a lisping *garb* this most rare man
> Speaks Dutch, Spanish, and Italian.
>
> DRAYTON, 'The Owl.'
>
> First for your garb, it must be grave and serious
> Very reserved and locked.
>
> BEN JONSON, 'The Fox,' ac. iv. sc. 1.

See Richardson, s. v., Trench's 'Select Glossary,' and Wedgwood.

— *Arrayed.*] According to some, compounded of the prefix *a* and the O. E. ray, from which comes raiment, and which is allied to A.-S. wrigan, to rig, mod. slang. Richardson assigns to 'ray' the meaning to cloak, clothe, but without quoting instances, the usual sense being to cover with dirt.

> From his soft eyes the tears he wypt away,
> And from his face the filth that did it ray.
>
> SPENSER'S 'F. Q.' bk. vi. c. 5.

Wedgwood traces the word to Fr. arroyer, arréer, to set in order. It. arredare, to equip; and quotes in support Icel. reida, Sw. reda, Dan. rede, Scot. red, words all of similar meanings, and akin to our 'ready.' The Norman araie, ray, meant a robe. Notice that *arrayed* and *weaponless* have no strictly grammatical construction. The poet had *he* in his mind as the subject of the sentence, but afterwards substituted for it *his mien*. Cf. vv. 147, 240. This is called a construction πρὸς τὸ σημαινόμενον (pros to semainomenon)—referring to the thing signified Cf. 'Samson Agonistes,' Bombay Ed., note on v. 73.

424. *Sheathed in armour.*] Notice this poetical device of putting in a false predicate, '*trode the shore*,' and making the real one, '*sheathed in armour*,' an apparently subordinate part of it. Cf. v. 163.

426. *His benighted road.*] This semi-Latin form of expression is not usual in Scott. In Milton it is very frequent indeed: 'P. R.' iv. 174; 'Comus,' 48, 815; 'Samson Agonistes,' Bombay Ed. vi 28, *note*.

430. *Sue.*] O. E. syw, seuve, sow; Fr. suivre; Lat. sequi, to follow; cf. pursue, ensue, prosecute. In Early Eng. it had the Latin sense: 'Maistir, I schal *sue* (follow) thee whidur thou schalt go.' Wyclif's 'Bible,' Matt. c. 8.

— *Used.*] This verb has a transitive signification to accustom or habituate, with a passive voice to be accustomed or habituated; whilst,

keeping its active form, it also has a neuter signification to be accustomed—hence some confusion.

431. *A while.*] It is rather doubtful whether we have here an article and noun as in v. 46, and c. ii. v. 17, or whether we should not write awhile, in which case the a- represents A.-S. on. In any case, *while* is the A.-S. hwil, hwil, hwile; Ger. weile, time. Even in the earliest writers it seems never to have been used otherwise than in such adverbial phrases. Notice that it would be impossible, except from the context, to determine the subject and object of *eyed*.

437. *Lost the dew.*] Before the sun had power enough to dry up the dew.

438. *Morn.*] Is perhaps a contraction of A.-S. morgen, a word found also in Fris. and H. Ger. In O. E. morun exists, and in O. N. morgun. Tooke quotes morewn. Morrow, O. E. morwe, bears the same relation to morgen as sorrow to A.-S. sorge, borrow to A.-S. borgian. Morning, originally morwenyng—

> Ac on a May morwenyng on Malverne hulles
> Me by fel for to slepe for weyrynesse of wandryng,
> 'Piers Plowman,'

is a form of morewende, which is found with the same sense in O. E., and is, according to Tooke, the pres. part. of an A.-S. verb merjan, to scatter, morn and morrow being forms of the past. part. of the same. See 'Div. of Pur.' pt. ii. c. iv. s. v., and cf. v. 442.

— *Couch.*] To couch, the verb, is probably prior to this noun, and comes to us through Fr. coucher, O. Fr. culchor, from Lat. collocare. In Italian colcare, reflex. colcarsi, means to lie down.

— *Pulled.*] Cf. v. 667.

439. *Purple.*] Not used for precisely the same reason as in vv. 96, 266, but with some reference to the colour of the heather flower.

440. *Ptarmigan.*] A Gaelic word. The bird is the White Grouse (Lágopus Vulgáris). It is found in most mountainous countries. Cf. ii. 541.

— *Heath-cock.*] Or Black-cock, or Black Grouse (Tétrao Tetrix), found in less northerly climates and on lower ground than the Ptarmigan. See Wood's 'Nat. Hist. Birds,' p. 635.

442. *Furnish forth.*] Cf. vv. 274, 553. In O. E. we find such compounds as forth-lead, for(th)-do, forth-fare. *Forth* is probably a participle of fare. See Tooke, 'Div. of Pur.' pt. i. ch. x. s. v. and Mr. Taylor's note.

— *Evening.*] Eve, even, evening seem parallel to morrow, morn, morning; and yet it is not easy to make out a parallel etymology. *Even* is in A.-S. efen, O. S. aband, N. H. G. abend; but the termination -ing cannot be accounted for as being participial, and so throws some doubt on the etymology of morn-ing.

443. *The rood.*] A.-S. rod, cross or gallows, the same word as rod or rood in mensuration. This is an obsolete mode of swearing by the cross upon which Jesus Christ suffered death.

445. *Misplaced.*] In agreement with *welcome*, or rather perhaps an absolute construction, 'I have no right to claim the welcome, it being misplaced.' Cf. v. 447.

446. *A wanderer.*] In apposition to *I* (v. 448), whilst *way*, &c. are absolute cases.

449. *Fair.*] Fair one, or fair lady. 'The fair' is a common enough mode of designating women generally, but such an usage as that in the text is somewhat rare. 'Fair' occasionally serves as an abstract noun. See Milton, 'S. A.' Bombay ed. v. 1723; and cf. 'Every *fair* from *fair* sometimes declineth,' Shaksp.'s 'Sonnets.'

451. *Romantic.*] The languages which grew out of Latin applied to themselves the name 'Roman' or 'Romanese' (Romance). These being the popular as opposed to the learned languages, their name attached itself to the popular literature in each country according to the form that literature took. In English the word has passed from the sense of fiction to anything poetic or out of the ordinary course of events.

452. *A fay in fairy land.*] Cf. v. 235. *Fay* and *fairy* are from the same source, coming through Fr. fée and féerie respectively. See Ogilvie.

453. *Believe.*] H. Ger. beliehen, to be pleased with, to approve of; Lat. libet, it pleases; libido, desire. Sans. lobha, desire; root lubh. From the sense of irresistible passion the word has dwindled into meaning 'to suppose.' Love, from the same root, has a similar tendency. Max Müller (2nd Series, p. 343), Wedgwood, Craik (Julius Cæsar, v. 399), and others take the word back to A.-S. gelyfan, to believe, geleafa, belief; H. Ger. glauben, to believe. The A.-S. ge- appears sometimes as be- in Eng. (cf. v. 299). The same word occurs in many Teutonic dialects with the meaning to permit, give leave, allow, and 'to allow' is occasionally used in a sense very similar to 'to believe.'

457. *As far.*] Used of time without any particularising adverb. This is rare.

459. *Sire.*] M. E. sir; O. Fr. sire, sieur; Fr. seigneur; Ital. signore; Lat. senior. One of those words which are clearly Latin in appearance, but which it would be impossible to trace back to Latin unless we knew that the people who spoke this Latin were Germans (Max Müller, 2nd Series, 255). Senior is not used as a title in Latin, but elder, as earl, alderman, is so used in most Teutonic languages, and was thus translated into Latin; the changes which the word has undergone present a good instance of phonetic decay (Max Müller, 1st Series, 229).

460. *Visioned.*] The verb 'to vision' will not be found in any of the older writers; though in the sixteenth century such obviously substantival forms were already used as verbs without any change. Cf. 'to motion' in Holingshed ap. Richardson.

460. *Was.*] In the MS. 'is often on the future bent,' and one would certainly expect a present tense.

461. *Dappled grey.*] The more ordinary form is 'dapple-grey,' though a verb 'to dapple' does exist. The substantive 'dapple' ('As many eyes upon his body as my gray mare hath dapples,' Sidney's 'Arcadia, bk. ii. p. 271) is perhaps a dimin. of dab, and the verb to dabble may be compared with to dapple. Some see in the phrase a corruption of 'apple-grey,' of which Halliwell brings forward one single instance in a ballad, date 1640. Appel-grauw is certainly a Dutch word, expressing nearly the same thing, and is found in other northern tongues. In Fr. we have 'gris pommelé,' appled-gray; It. pommelato. Chaucer has 'pommele-grey' (C. T. v. 618) and 'dapple-grey' (ibid, v. 13,813), both of a horse; and it seems therefore improbable that the two words should have seemed to him the same.

462. *Birchen.*] This termination generally indicates material, but not exactly so here. Cf. v. 223.

464. *Suit.*] Cf. v. 430. From the sense of following, accompanying, we get that of agreeing or according with, and so of a set of things fitting into and matching each other. The following passage illustrates the transition—

> The tapes of her white volupere
> Were of the same suit of hire colore (collar).
>
> CHAUCER, 'C. T.' 3244.

— *Lincoln-green.*] 'All in a woodman's jacket he was clad of Lincolne-greene, bolayed with silver lace,' Spenser, 'F. Q.' bk. ii. ch. ii. st. 5 (Warton and Todd's notes); Drayton's 'Polyolbion,' song 26; Skelton, 'Elynour Rumming,' v. 56 (Dyce's note). Lincoln was early celebrated for cloth not only of this colour but of all descriptions. Edward III. granted the weavers of that city a charter, but after the middle of the fourteenth century the trade declined. Lincoln-green is the dress of Robin Hood and of all foresters in ballad literature. The term does not occur in Shakspeare.

465. *Tasselled.*] *Tassell* is a word of Keltic origin, probably existing in W. tasel, but also in Low Lat. tasellæ. See 'Stud. Man. Eng. Lan.' lect. ii. note B.

467. *Heron.*] The 1810 ed. *heron's.* The termination -on is probably the Italian augmentative in -one, and comes to us through Fr. héron, hairon, from It. airone, aghirone. The Eng. egret seems to be a diminutive form of the same word, which is found in a simple form in other European languages; cyrie is another formation. See Latham, § 300; Angus, 165 (2).

470. *Degree.*] Fr. degré. Notice how a difference of point of view has separated this word from degrade, which is of precisely the same origin.

471. *Light.*] An adverb, or the construction may be conceived to be elliptical, and light may be construed with *prophecy*, and the verb 'to be' may be understood.

475. *Errant-knight.*] More commonly knight-errant, but this collocation is found in Spenser, 'F. Q.' bk. v. c. 6.

> Now she deuis'd amongst the warlike route
> Of errant knights to seek her errant knight.

476. *Prophet.*] The attempt to Anglicize this word into profet, as we find it in Wiclif and other early writers, was never successful.

— *Sooth.*] A.-S. soth, and it exists perhaps in other Teutonic languages. Possibly it is the same as Sans. satya, true, i. e. 'that which is,' from sat (santam), the participle of the verb 'to be;' in Lat. -ens or sons, as in præ-sens; Gr. ἐτεος (eteos). In Mod. E. the word is only found in compounds, soothsayer, forsooth, if we except the unusual phrase 'in good sooth.' See Max Müller, 2nd Series, p. 344; Wedgwood; Ogilvie, s. v. soothsayer, &c. Crnik, 'Jul. Cæs.' v. 268, suggests another derivation.

477. *Doomed.*] Generally used in a bad sense, but here meaning destined.

480. *The task to guide.*] 'Me' being in the dative case, as the more remote object, *task* is the direct object of the verb, and instead of being followed by a gerundial genitive 'of guiding,' has after it the gerundial infinitive '*to guide*' in apposition. The most common construction with *permit* is the dative as here, and a gerundial infinitive only.

481. *Frigate.*] Is now confined to a large ship of war, but formerly appears to have meant any kind of boat. Besides the derivation from Lat. aphractus, Gk. ἄφρακτος, another is proposed through Fr. and Ital. from Lat. fabricata, something built or constructed.

483. *Unwonted.*] Cf. v. 408.

486. *Main.*] Cf. v. 150.

489. *Ply.*] Cf. v. 115.

490. *Frequent.*] An adverb, but see v. 227. The meaning of the passage is that very few strokes were needed to propel the boat to the island.

491. *Darkening.*] Night was coming on.

492. *Until.*] A Scotticism. When we say, in ordinary English, that a thing does not happen *until* some event has taken place, we mean to express that it does happen after that event has taken place. Cf. vv. 496, 498.

493. *Moor.*] Cf. v. 91.

ANALYSIS (494—666).—*The stranger on landing sees a wild shore overgrown with a dense wood, through which a winding and secret path leads to a small open space. Here stands a roughly-built dwelling, which his guide bids him enter. No sooner has he done so than the clash of arms makes him start. But there is no real cause for fear, though the omen is a bad one. An old sword merely has fallen from the wall where it hung together with many other implements or spoils of the battle and the chase. The stranger lifts it, and says that he knows but one man who could wield so ponderous a weapon. Ellen replies that her father handles it with ease. An older lady, not*

Ellen's mother, now appears and welcomes the guest. He declares himself to be James Fitz-James, Knight of Snowdon, and says that while hunting with Lord Moray he has lost his horse and his road. He wishes in return to learn who his hosts are, but Ellen puts off his questions with a jest and a song. The song invites the wearied soldier to rest in that quiet, mysterious home, and contrasts the peace and security of the spot with the din and turmoil of battle. It closes with a stanza in honour of the hunter their guest.

494. *Around.*] It is difficult to decide in such expressions whether the adverb belongs to the verb, or, as is not uncommon in less formal languages, qualifies the noun. It is not necessary in this attributive construction to suppose any ellipse of connecting words, e. g. The far-off curfew bell; the Gk. οἱ ἐνθάδε ἄνθρωποι, ὁ νῦν βασιλεύς. Cf. Jelf, 'Greek Gram.' § 456; Angus, 'H. E. T.' § 562. Etymologically the word seems to be compounded of the ordinary A.-S. prefix on-, a-, and the Romance element (if it be Romance, but see Ogilvie, s. v.) round. No trace of the word, according to Tooke, occurs in A.-S. (see 'Div. Pur.' pt. i. ch. ix.); and Richardson quotes no instance earlier than Spenser; but it certainly may be found as 'aroun' in English of the fourteenth century. See Morris, 'Specimens of Early English.'

500. *Winded.*] Cf. v. 319. This form is not recognised by Latham, Angus, Ogilvie, Adams, etc. Webster notices it as a rarity. Richardson quotes but one instance, and that from Camden.

504. *Dangerous.*] The Lat. damnum, a fine, penalty, was incorporated into the technical language of the feudal system as meaning the limits within which a lord could exact fines for territorial offences. It thus came to be used of any enclosed property, and passed into French in the form dommage with the same sense. From dommage came the Fr. damage, trespass, and damager to seize animals trespassing. Damager seems to have led to the formation of domigerium, and damage, damager, domigerium appear to have been written damge, damger; and then daunger, danger. Danger in the same sense as the feudal damnum is commonly used by early writers—

> Narcissus was a bachélere
> That Love had caught in his daungere.—Chaucer, 'R. R.'

And even in Shaksp. 'Ven. and Ad.'—

> Come not within his danger by thy will.

Then the phrase 'to be in a man's danger,' meaning 'to be within the limit of his power of punishing offences,' was soon extended metaphorically out of the range of legal technicality, and danger losing its concrete signification became a mere abstract term expressing hazard, risk.

In Chaucer and Gower we have *danger, dangerous*, in the sense of niggardliness, sparing, coy. This usage is traced to the Feudal Latin dangerium, a license given by a person possessing territorial rights, by virtue of which certain acts otherwise illegal might be performed within his jurisdiction. As such licenses were not given without exactions and without making difficulties, the name for the license came to be

applied to the manner in which it was granted. The above is principally from Wedgwood, s. v. danger, Richardson, and Trench's Glossary.

506. *Lodge.*] In the chroniclers and Chaucer it is written logge or loge. In A.-S. logian = to place, lodge, and the word is found in other Teutonic tongues, but there is also the Fr. loger, loge, apparently from Lat. locare.

507.] *Strange of structure.* This may be termed a genitive of relation, or description, or limitation. It is not uncommon in English, and is very common in Greek, e. g. ἥβης ἀκμαῖος. In Latin it is more rare, cf. maturus anni, integer vitæ, and see Donaldson, 'Lat. Gram.' § 157.

510. *Bared.*] Of bark. *Lopped* is in agreement with *oak and ash*, *bared* and *squared* make with *trunks* an absolute construction.

511. *Squared.*] See Ogilvie or Webster. It is worth noticing that in French, Italian, and Spanish the Latin quadra appears with s or es prefixed; s followed by any consonant usually became es in the Romance languages, but the Lat. qu does not appear in other cases to have assumed an s. Some suppose a combination of ex and quadra to have given rise to these forms.

514. *Combined.*] Intrans. vb. 3rd pers. plur. prot. indic.

515. *Crevice.*] See Ogilvie. Crevasso occurs in Chaucer, 'House of Fame,' b. iii. 996; crevesse in Hooker, 'Eccl. Pol.' b. v. § 65.

518. *Rushes.*] A term applied rather loosely to plants of the genus juncus, which grow in marshy places, and resemble strong coarse grass.

519. *Russet.*] Used of the colour, although it has a wider meaning of coarse, homely, rude.

— *Canopy.*] Shelter, cf. v. 386. The heath and rushes were strewn above the rafters as a thatch.

525. *Idæan vine.*] (Vitis Idæa, Bot.) An uncommon half-scientific name for a species of shrub coming under the order Vaccinieæceæ. According to Lindley the Vitis Idæa is the plant on which the cran-berry of Europe grows.

526. *Clematis.*] Gk. κλημαπίς (klēmatis), κλῆμα (klēma), a shoot or twig (κλάω, klaō), to break off, lop. A generic name for certain climbing plants.

528. *Could bear.*] Notice the poetical omission of the relative. Cf. iii. 583; and 'Lay of Last Min.' c. ii. 28. It is common enough when the relative is the object in its own clause (cf. v. 425), but rarer when, as here, it is the subject.

529. *Searching.*] Norm. sercher, Fr. chercher, It. cercare, Lat. circare, circus, Gk. κίρκος κρίκος (kirkos, krikos). The idea being that of going round and round to look for a thing. 'Fontis egens arrò *circo*que sonantia lymphis.'—Propertius, ap. Wedgwood. Here the meaning is penetrating, sharp, trying.

530. *Porch.*] Fr. porche. This is the thoroughly naturalised form of the Lat. porticus, as portico is the imperfectly incorporated Italian

form. Latham, § 109. It is said to have existed in the language before the Norman invasion, but subsequently became Gallicised.

532. *On heaven and on thy lady call.*] In playful allusion to knight-errantry. Cf. v. 475, and 'Lay of Last Minstrel,' c. iii. 5.

533. *Enchanted.*] Fr. enchanter, Lat. incantare, to utter magic formulæ, cantus (so found even in XII Tables). Incantation comes more directly from the same source.

537. *Angry.*] It is common to ascribe human feelings or apply human epithets to inanimate objects without exactly personifying them. Cf. vv. 4, 328, 392, 502. Farrar, 'Chapters on Language,' ch. xix.

538. *His spirit rushed.*] This means to say that he blushed. Cf. ii. 247.

546. *Target.*] For etym. see Ogilvie. The older form is targe, this being a diminutive. From the sense of a shield for defence it has passed into the modern signification of a mark to shoot at.

548. *Store.*] Richardson says, 'store the noun is also used consequentially,' but gives no examples and no further explanation. Webster gives an adjective 'store;' and 'plenty,' which is not unfrequently used after nouns in the same way, and is in some passages an undoubted adjective. Cf. iii. 3.

549. *Tusked trophies.*] Probably the skin stripped off with the jaws, teeth, and part of the head, or possibly the head alone.

550. *Wolf.*] A.-S. wulf, Goth. vulfs, Lat. vulpes. The Latin word means, however, fox, but that the same name should be applied to different animals in different languages or different stages of the same language is not extraordinary. See Farrar, 'Chapters on Language,' p. 145 and note, 'Student's Man. Eng. Lang.' lect. xi. § 2, and Max Müller's note, 2nd Series, p. 222; also, 'Notes and Queries,' vol. x. p. 399.

551. *Brindled.*] The old form is brinded. 'Thrice the brinded cat hath mewed.' Shakspeare's 'Macbeth,' act iv. sc. 1. The lion 'rampant shakes his brinded mane.' Milton, 'P. L.' vii. 466; 'Comus,' 443. Some refer the word to the same origin as brown. See v. 262. Wedgwood considers it to have meant primarily what it means now, viz. striped, the source being a root found in various Scandinavian languages, and also in our 'brand,' It. brano, Fr. brin, all meaning a rod, wand, wisp, &c. Cf. 564.

552. *The Elk.*] Or moose is the largest of the deer tribe. Its horns are of great size and weight, and flatten out to considerable breadth at the extremities. It is found in N. Europe and America, and is called Alces malchis in scientific language.

553. *Mantles o'er.*] Cf. v. 442, 274, 370.

— *Bison.*] Gk. βίσων (bisōn), O. H. G. wisunt, A.-S. wesend. We apparently have the word through Lat. and from the Gk. The only European bison proper, according to naturalists, is the bonassus or aurochs, which does not appear to have ever existed in Scotland. The term is, however, popularly applied to various animals of the buffalo kind.

554. *Pennons.*] Through Fr. pennon, from Ital. augmentative pennone, which is to be traced to Lat. pinna or penna, a plume, wing. This is the sense often borne by *pennon* as well as by the cognate pinion. 'Fluttering his pennons.' Milton, 'P. L.' b. ii. 'Rising on stiff pennons.' Ibid. vii. The meaning of flag, which it bears in this passage, and which also attaches to pennant, is supposed to arise from the similarity between flapping wings and flapping streamers. Both it and pinion are used of other flaps and appendages. It is quite possible that Lat. pannus, a rag, has given rise to this sense of the word, and that pennant comes through pendant from Lat. pendēre, to hang.

557. *Otter.*] A quadruped that lives in the water and on the banks of rivers, and feeds on fish. The generic name in Zoology is lutra, and there are many species.

— *Seal.*] A fish-eating mammal with furry skin and dog-shaped head, but furnished with a pair of flappers instead of legs, and having a body gradually tapering off into a broad tail like that of a fish. The name of the family is Phocidæ in Zoology.

558, *Uncouth.*] Couth has become obsolete since Spenser's time, or rather exists merely in the form could, as an auxiliary. It is found in early writers in the forms couth, couthe, coud, &c. (see Morris, 'Specimens of Early English'), principally with the sense knew or could, as the preterite of the verb cunnen, A.-S. cunnan, Mod. E. can, Prov. ken. See v. 68. 'To daneen well *couthe* they the guise.' Chaucer, 'R. of R.' 'Of secret love he *coude* and of solas.' Id. Millere's Tales, v. 3206. 'Well *couth* he tune his pipe, and frame his stile.' Spenser, 'Shep. Cal.' January. This last passage illustrates the transition to the modern sense of could, the *l* of which was inserted to make it uniform with should. But 'couth' in the word uncouth represents not so much the pret. as the past part. of the A.-S. cunnan, gekyth, known, see Beowulf in Angus 'H. E. T.' § 70. Uncouth therefore signifies unknown, unheard of, strange, and so wild, rude, ungainly.

559. *Garnish forth.*] Cf. v. 442.

560. *Round him.*] For reflective pronoun see Latham, § 524.

562. *Sinewy strength.*] Not strength of sinews, perhaps, for sinewy has become very vague in its application, and may well be used as a mere intensifying epithet to strength.

564. *Brand.*] The use of this word to signify a sword is said to be due to the resemblance which a waving flashing blade bears to a kindled torch. The sword of the Cid is called in Spanish tizo, from Lat. titio, a firebrand; and Milton, in the only passage in which he uses the word as a synonym for sword ('P. L.' xii. 643) says—

Paradise, so late their happy seat,
Waved over by that flaming brand.

The description of King Arthur's sword—

So flashed and fell the brand Excalibur,

in Tennyson's 'Morte d'Arthur,' v. 136, may also be compared. Brand in the sense of a mark made by fire, or of a burning fragment of wood, and in the phrase brand-new, may be connected with the A.-S. brinnan, byrnan; H. Ger. brennen; E. burn (cf. vv. 262, 551). But we find in E. Prov. Eng. brandon, a wisp of straw; Fr. brandon, a bush, stake; brin, a sprig, wisp; It. brano, a bit; brandone, a large bit, a brand; and similar forms with similar meanings in other dialects, none of them having any apparent connection with the notion of burning. Again, there is in E. brandish; Fr. brandir, branler, ébranler, to shake; It. brandire, differing apparently from both the above groups. And it is probably to some relationship with these last words that we should assign the E. brand, a sword, with the Fr. bran; Prov. brann; It. brando, which bear similar significations.

505. *Never—but.*] Cf. v. 310. The negative is expressed here.

506. *Stalwart.*] The old form appears to have been 'stalworth.' In A.-S. stæl-weorth is used in the sense 'worth stealing;' and in the Saxon Chronicle it is said that after a naval victory those ships were brought to London which were 'stæl-wyrthe,' or worth carrying off. In R. Glouc., R. Brunne, Douglas, Minot, and other early authors (see Morris, 'Specimens of Early Eng.,' p. 411, &c.), no trace of this primitive sense is retained, and the word bears the same meaning as it now does. Perhaps therefore stæl-wierde, help, styl-fæhdth, stæl-minded, or stædhiol-ferhdth, are to be preferred as more probable sources of derivation.

— *Brook.*] A.-S. brúkan, to use, eat, enjoy, perform; Goth. brukjan; H. Ger. brauchen, to use. According to Grimm's law this would give ds in Lat. fruī, fructus. In Chaucer, 'Marchantes Tale,' x. 83, 'Nonnes Prestes Tale,' xv. 307 (Ap. Richardson), the sense of the A.-S. word seems to be nearly preserved, and the spelling is 'brouken.' In later times the signification appears to be: (1) to tame or subdue, 'to brook the waves,' Chapman, 'Hom. Od.' b. xvii.; (2) to endure something bad, the thing being put into an objective accusative; (3) to submit to some unpleasant action which is expressed by a gerundial infinitive. Perhaps all these meanings may be connected with 'to break.' The notion of physical endurance, such as is here expressed, generally attaches to the verb when constructed with the infinitive; when it is followed by a noun the notion of submission to moral pressure more commonly underlies it. Craik wrongly considers it to be falling out of use. 'Jul. Cæsar,' v. 56.

568. *Took the word.*] Compare such locutions as 'Took up the tale,' 'prendre la parole,' excipere in Lat., the idea being that the word or speech is passed to and fro, bandied about, as we say, between the speakers.

572. *Grace the part.*] Not merely play it but play it in such a way as to add something to its lustre.

573. *Ferragus.*] Identical with Ferrau, whose death at the hands of Orlando is the subject of the masterpiece of Ariosto, an Italian poet

much admired by Scott and his contemporaries. Under the name Verragu the same giant is described in the romance of 'Charlemaghe' as having come from Babylon, and as being forty feet in height and fifteen feet in breadth, having, too, the strength of twenty men.

573. Ascabart.] Or Ascapart, another legendary giant, of dimensions very little inferior to those of the last, was killed by Sir Bevis of Hampton, and is commemorated in the romance that bears Sir Bevis's name. His statue still guards one side of a gate leading into Southampton.

> Each man an Ascapart, with strength to toss,
> For quoits, both Temple Bar and Charing Cross.

Cf. 'Marmion,' introd. to c. i. 15 lines from the end. There the spelling is Aspecart.

576. Menials.] For etymol. see v. 56.

576. Mansion.] Would scarcely in modern familiar English be applied to a rude log hut. Now-a-days it conveys some notion of luxury, stateliness, and magnificence.

579. Had well become.] The subjunctive='would have become.' This is one of the curtailed conditional sentences noticed at v. 403.

580. Though more than kindred knew.]

> To whom, though more remote her claim,
> Young Ellen gave a mother's name. MS.

Knew has no object expressed, but it must be supplied from *due*. The sense is therefore: Although that respect was more than relationship would recognize, or acknowledge, or admit, or warrant. *Kindred* is here an abstract noun, and *knew* is used in rather a vague sense (cf. v. 625). Lady Margaret, the mother of Roderick Dhu (cf. c. ii. 760), was Ellen's aunt (cf. c. ii. 252, 610).

587. Foe.] A.-S. fah, from fian, Goth. fijan, to hate. For other cognates see Ogilvie. This word has been a matter of dispute between the supporters of the imitative or onomatopœian theory of language, and the champions of the historical or radical school. Fiend, foul, foe, filth, feud, &c., together with their Teutonic congeners, are traced to an interjectional origin in foh! fie! faugh! Max Müller apparently cuts away this basis by taking them all back, in accordance with Grimm's law, to the Sans. ply, to hate. To this it is replied that p or f indifferently, or both together (cf. Eng. pooh, &c., Fr. pouah, puer, to stink, Lat. pfui), frequently form a vocal gesture of disgust, and that by going back to Sanscrit we merely set the origin a step farther back. Cf. Farrar, 'Ch. on Lang.' p. 85; Max Müller, 'Science of Lang.' 1st Series, 2nd Series; Wedgwood, s. v. foul and fiend.

589. The banquet o'er.] An absolute construction. Cf. v. 158.

591. The knight, &c.] Notice the semi-oblique structure adopted in these eleven lines. No 'that' is used to introduce Fitz-James's words, and the opening of the passage is quite irregular. The tenses, however,

throughout are put back into the past, and the third person is adhered to. *Knight*, and the other co-ordinate words must be looked upon as being in apposition to *rank* in v. 590; and then in v. 595 the poet insensibly glides into another construction. Otherwise we must suppose an ellipse of the whole introductory part of an oblique sentence after *names*; and to make the construction plain, we should insert 'saying that he was.' This last explanation seems more in accordance with pedantic than with natural grammar.

593. *Barren.*] i. e. 'Producing nothing.' The etymology does not appear to be satisfactorily made out. To what Ogilvie says add that the O. E. was baroyn (Wiclif), and compare Norm. Fr. barein, Armor. brekhan or markhan, sterile, also L. Lat. brana, a sterile mare.

594. *Toil.*] On the connection between this word and 'till' we have probably an instance of the mode in which an abstract is developed out of a concrete term. See Farrar, 'Ch. on Lang.' p. 200.

595. *Such turmoil.*] i.e. such as the previous lines suggest.

— *God wot.*] *Wot* is the pret. and past part. of the verb 'to wite,' Goth. vitan, which is preserved in the legal formula 'to wit.' The derivatives from this word, and the parallel forms in other Arian languages, are given in Angus, 'H. E. T.' § 141. *Wot* in this passage may be strictly a past tense, but like Gr. οἶδα (oida), Lat. novi, &c., it has the force of a present, and is even found with the affix of the 3rd pers. pres. 'he wotteth.'

598. *This.*] The whole narrative being thrown back into the past, 'that' would be more according to rule. But poetry will not be bound down to rule. This is one of the instances, so common in the less formal languages, where we see the spirit of the direct breaking through into the artificial oblique.

601. *Here.*] See note on v. 598. The use of the adverb of rest for that of motion has become so habitual in English, that 'hither' and 'thither' are becoming almost obsolete.

602. *State.*] i. e. estate, status, rank or position.

606. *More.*] Than the artificial polish and refinement of a court. Cf. v. 610.

— *Displayed.*] Etymologically the same word as 'deploy.' Notice the other forms taken in Eng. by the Lat. plicare.

610. *Ruder.*] Than that of gentle people.

611. *Mind.*] Here an abstract term, otherwise the indefinite article would be prefixed.

612. *Each hint the Knight.*] Cf. v. 528, where the relative is omitted, though the subject of its clause. Such an ellipse would only be tolerated in poetry. Here the omitted relative is the object in its own clause, and its omission is rather the rule in familiar prose as well as in poetry.

615. *Light.*] An adverb.

616. *Weird.*] A.-S. wyrd, destiny, the Fates. The word is found in other Teutonic languages. As an adjective, it usually means supernatural, unearthly; as a noun, it is rarely used in the sense of fate, prediction, a spell.

617. *Tower and town.*] Notice these little poetic formulæ, which have no particular meaning, but are pleasing on account of the rhythm and alliteration. They are generally borrowed from the ballad style.

618. *We stem the flood,* &c.] Both of these powers were ascribed to witches.

619. *Spells.*] A spell is a form of words; by the recitation of which magical effects are supposed to be produced. The word bore this sense in A.-S., together with the broader one of discourse, narration, &c., which we have in the derivative Gospel. Spellian in A.-S. = to recite, and Wedgwood traces the Eng. verb to spell to a different source.

620. *Viewless.*] Always appears to have the passive sense of invisible, whilst the synonym 'sightless' is both active and passive.

621. *Charméd.*] Still keeping up the notion suggested by weird women, spells, &c. *Charmed* = possessed of a charm, as we speak of a charmed life.

622. *Still.*] This word is occasionally used by poets with very little meaning at all, but here we may suppose that it is to be taken with *filled up*, and expresses that the harp continually accompanied the voice of the singer.

625. *Sleep the sleep.*] For the cognate objective, or modal construction, see Angus, 'H. E. T.' § 414; Latham, § 574; and cf. vv. 28, 180.

— *Knows.*] Cf. v. 580.

626. *Battled.*] Possibly='fields that you have fought upon,' to battle meaning to fight. More probably, however, the word is here used in the same sense as 'embattled,' and signifies covered with armed troops, or prepared for battle. Cf. v. 199.

631. *In slumber dewing.*] The use of *in* with this verb, which expresses sprinkling rather than immersion, has an awkward appearance, but it is not altogether without authority.

638. *Nor.*] Cf. vv. 126, 645.

— *Pibroch.*] 'Gael. piobaireachd (piob=pipe). A Highland air, suited to the particular passion which the musician would either excite or assuage. Generally applied to those airs that are played on the bagpipes before the Highlanders when they go out to battle.'—Jamieson, s. v.

639. *Squadron.*] See v. 511.

641. *The day-break.*] The article is unusual.

— *Fallow.*] Land left uncultivated. It is probable that *fallow* in this sense, and *fallow* in the expression 'fallow deer,' are etymologically identical. See Ogilvie, s. v.

643. *Bittern.*] Or bittour. A bird of the same tribe as the heron, and called by naturalists botaurus, or ardea stellaris. It is a wader living in swamps and feeding on fish, and, with slight varieties, is found in all parts of the globe. The peculiar sound it makes in the breeding season has been often noticed by poets. 'And as a bitore bumbleth in the mire' (Chaucer; 'Wif of Bathes Tale,' v. 6544), which Dryden renders 'And as a bittour bumps within a reed.' 'The hollow-sounding bittern.'—Goldsmith, 'Des. Vill.' v. 44. 'Of all these sounds there is none so dismally hollow as the booming of the bittern.'—Id. 'Anim. Nat.' vol. vi. It is emblematic of desolation and gloominess. Cf. Isaiah xiv. 23; Zephaniah ii. 14.

648. *Led.*] Guided, directed, turned; just as in familiar language we speak of 'leading the conversation to such and such a topic.'

660. *Mellow.*] It is not easy to arrive at the real origin of this word. It appears to exist under some shape or another in both Teutonic and Keltic languages, and it is not improbably connected with the Fr. mou, molle, Lat. mollis. Whether it was primarily attached to the sense of touch or to that of taste is doubtful. The ordinary application of the word to ripeness, and especially to ripe fruit, seems to point to the latter sense; and an easy metaphor would transfer the luscious sweetness experienced by the palate to analogous pleasurable sensations belonging to other organs.

661. *Cadence.*] Though Milton uses this word in its primitive signification of falling or sinking, 'P. L.' x. v. 92, yet it is at present exclusively applied to the dying away of sound, or to its measured rise and fall. Here it means the last note of the song.

663. *Till.*] Until she had time to arrange her improvisation in proper rhythm or measure, unless she is supposed to be really inspired.

665. *Assail'ye.*] Assail is rather a strong word to use of sleep-bringing music (cf. v. 664). Scott had written at first—

> Slumber sweet our dreams shall deal ye,
> Let our slumbrous spells { avail ye. / beguile ye.

667. *Réveillé.*] From the Fr. réveiller, to awake; Lat. re vigilare, to watch. In military language the trumpet-call or beat of drum to rouse troops in the morning.

670. *In yonder glen.*] A comma after *glen* is confusing, as these words belong to 'day dying.'

ANALYSIS (666—745).—*After the song Fitz-James throws himself upon the dry heather spread in the hall for his bed, and endeavours to sleep, but he is visited by hideous and painful dreams of disgrace and defeat in battle, of friends dead or estranged, and of Ellen transformed, whilst he speaks to her of love, into a grim, steel-clad warrior, who still has something of Ellen in his looks. At this last vision he wakes in terror. The sight of the gloomy hall with its strange furniture only half revealed by the glow of the dying fire makes his confusion worse. To clear his brain he steps*

out into the open air. The calmness of the scene and the softness of the silvery moonlight soon bring back peace. He upbraids himself for letting thoughts of the Douglas perpetually haunt him asleep or awake, then he says his prayers, and falls into tranquil slumber till cock-crow.

667. *There.*] Correlative to 'where' in the next verse.

672. *Not.*] Is transposed in order to give a peculiar emphasis to 'Ellen's.'

— *Lulled.*] Apparently an onomatopœian word. See Ogilvie.

676. *Flounders.*] A word belonging to the vocabulary of every-day life rather than to poetry, and generally used of heavy fruitless struggling in water or mud. The term is here used to give vividness to the description.

678. *Leader.*] An unusual construction. We can hardly say whether the author intended to continue the sentence differently, but broke off leaving this a kind of nominativus pendens, or whether the word stands in a sort of apposition to *his*, which is equivalent to 'of him.'

680.] In the foot-notes of the author's edition, a passage is quoted from Thomson's 'Castle of Indolence' (c. i. st. 47, 48), which describes similar visions from rather a different point of view.

681. *That worst phantom.*] The kind of dream spoken of in the following lines, 682–689.

685. *His soul he interchanged.*] Imparted to his friends his own thoughts and feelings, and received theirs in return. The poet may wish to represent the sleeper as dreaming that he was talking with old acquaintances, or, more vaguely, that the sympathy which had once existed between him and his former friends was revived.

688. *As warm each hand.*] We need not suppose an ellipse of 'is.' The construction is an absolute one.

694. *O were*, &c.] Exegetical of 'doubt,' i. e. setting forth what the doubt was.

692. *Dreamed he*, &c.] He cannot tell whether he is really in the old times just awaking from a painful dream of the loss and estrangement of his friends, or whether his troubles have been real, and this reproduction of days gone by is merely a vision.

698. *Hand.*] Governed by *to clasp*, which in turn is governed by *sought*.

— *Yielded.*] A.-S. gildan, or geldan; cf. v. 30, and see Ogilvie.

699. *Gauntlet.*] O. Fr. *gantelet*; M. Fr. gant, a glove. The former can hardly be a diminutive. The -u- is found in its proper position in It. guanto, Sp. guante, and we may conjecture the word to be of German origin. Cf. v. 38, and see Ogilvie. The gauntlet was usually of steel.

701. *Helmet.*] Cf. v. 176. Helm is probably connected with A.-S. helan, to cover, which exists in the O. E. unhillen, unhelle, &c. See Morris, 'Specimens of Early English,' i. v. 6.

702. *Enlarged.*] A part. in agreement with *visage*, v. 704.

— *Giant.*] The Globe Ed. has *giant's*, c. v. 467. Scott appears to have written *giant*, which is in every way preferable.

704. *Grisly.*] A.-S. grislic, agrisan; O. E. to agrise, to shudder, to terrify.

> The kinges herte of pitie gan agrise.
> CHAUCER, 'Man of Lawes Tale,' v. 5035.
>
> His manly face his foes that did agrise.
> SPENSER, ap. 'Webster.'

See Jb. 'F. Q.' bk. ii. c. vi. st. 46. Perhaps an onomatopœian word. Cf. gruesome, fright; Gk. φρίκη (phrikē); Lat. frigor, tremo; the notion of shivering or shuddering being at the bottom of all.

706. *Affright.*] Related to fright as affray to fray. Not found as a noun in older writers. Though apparently of Teutonic origin, yet it bears a strong resemblance in form and sense to O. E. to affray, Fr. effrayer.

708. *Decaying.*] Used of the dying out of the fire, or of the burning away of the wood, and unusual in either sense.

712. *Those.*] 'These' would seem more natural. Perhaps we have an instance here of a slight Scotticism.

714. *Thoughts upon thoughts.*] An enlarged subject. See Angus. 'H. E. T.' § 333; Hiley, 'Eng. Gr.' § 306; Latham, § 494.

718. *Eglantine.*] See v. 214.

722. *Glance.*] Here objective in sense, but usually subjective. Cf. v. 29.

726. *Calm.*] The derivation from the Gk. καῦμα (kauma), heat, through Lat. cauma, Fr. calme (see Webster), is not satisfactory, though Richardson does give passages in which the early orthography is cawme and caulme. Ogilvie and Richardson try to find a connection with Gk. μαλακός (mălăkos), soft.

728. *At each turn . . . race.*] A substantival sentence in apposition to *it*. The introductory 'that' is omitted.

730. *Spy.*] Cf. v. 373.

731. *The Douglas eye.*] Is *Douglas* adjectival, forming with *eye* but a single notion, or is it a genitive case? If the latter, then *the* of course belongs to it.

733. *But.*] Cf. vv. 123, 310.

— *Match.*] Supposed to be connected with the A.-S. maca, a mate, which in turn is said to be allied to A.-S. macinn, E. to make. In other Teutonic languages forms of this verb are found approximating more closely to *match*, e. g. H. G. mache. Halliwell quotes 'mache' as a variety of *match*, from a MS. of the 'Morte d'Arthur.' (See Dict. A. and P. T.)

61054

737. *Resigned.*] Through Fr. from Lat. resignare. Signare meaning to seal, and re having a reversing force, the Lat. verb primarily signifies to unseal, to open. But following another train of ideas (cf. consign, v. 742), the word seems to have acquired the same force as reserdere, to repay, and hence comes its signification in Fr. and E.

738. *Orisons.*] Fr. oraison, Lat. oratio, orare, to pray. Although according to its etymology the second syllable should be long, yet it has always been short in E. from the days of the Chroniclers.

740. *Told.*] It must be carefully noticed that this word is not a synonym for 'said,' as it is often considered to be by those learning English. To toll = to count, and is used here because of the counting of the beads described in the next line, and in v. 297.

742. *Consigned.*] Probably the idea of giving over or transferring in a solemn manner, and by the signature of a deed, lies at the bottom of the ordinary meaning of the word. The same may be the case with *resign*, cf. v. 737. In Shaksp. and some other writers it is occasionally intransitive, and appears to have the sense 'to consent,' with which word it may be possibly confounded.

743. *Sunk.*] The modern and the early writers agree in forming the preterite of such verbs in -ing and -ink with an 'a,' as sank, sang, stank, sprang (except perhaps sting, stung), keeping the form in -u for the past part. In the Bible, in Milton, and in eighteenth century writers the -u- form of the preterite is usually found. See Angus, 'H. E. T.' § 298, note.

CANTO II.

ANALYSIS (1—91).—*Early the next day old Allan-Bane, prompted by the freshness and brightness of the morning, sings a farewell to Fitz-James as he departs across the lake. He bids the guest never to recall this visit to the isle amidst the pleasures and duties of a courtly life, unless he meets some wandering Highlander in his southern home, or is himself driven by misfortune to seek a quiet and friendly retreat. Fitz-James, looking back from the shore, sees the old bard leaning against a withered tree, solemn and motionless, whilst beside him sits Ellen watching the water-birds and playing with her dog. She blushes when the knight makes a farewell-sign, and only returns it just as he is entering the rocky pass. That silent farewell Fitz-James long afterwards remembered and prized.*

1. *Jetty.*] See Ogilvie, and other dictionaries. 'The geat, which otherwise we call gagates, carrieth the name of a town and river both in Lycia, called Gages.'—Holland, 'Plinie,' bk. xxxvi. c. 19. 'Agate' is perhaps from the same origin.

2. *Linnet.*] The Fringella cannabina of naturalists. A small bird with a sweet, lively, but feeble note. Fr. linotte, A.-S. linet-wig,

H. G. Lein-finke, Flachs-finke. The bird gets its name from feeding on flax-seed, or line-seed (linseed).

2. *Prompts.*] This verb, like 'urge,' has two constructions—to prompt one to an act, and to prompt an act to one.

3. *Matin spring.*] Either we must look on these two words as one, or *matin* is adjectivally used. Matin here = Fr. matin, morning; cf. i. 293.

— *Spring.*]. In the sense of 'bound, movement, activity,' and not to be taken with *reviving*, which belongs to *life*.

5. *Glides.*] Ought not to be followed by *roused*, v. 7, according to the rules for the sequence of tenses (cf. c. i. vv. 1, 4). The present is used here to give vividness to the picture, but where the necessity for this ceases the historical tense is resumed.

8. *Sweetly.*] The transferring of the attributes of subject or object to the verb, is worthy of notice from its extreme frequency. Strictly speaking a sound is not 'sweetly heard,' but simply 'heard,' whether it be sweet or not. Still it is only to those attributes which are not looked upon as belonging absolutely to the object perceived, that this usage can be applied. We could speak of the sky being 'dimly seen,' but not of its being 'bluely seen.' See Alford's 'Queen's English,' §§ 267, 268.

10. *Not.*] Except in poetry this negative is put after the verb, and usually requires the auxiliary 'do.' See Latham, § 606.

17. *Good speed.*] The addition of *the while*, and the form of the sentence, lead one to suppose that the writer considered *good* to be an adjective in agreement with the noun *speed*, which was used absolutely; or perhaps elliptically; the full construction being, 'I wish thee good speed,' or, 'good speed attend thee.' 'Good day' is an instance of such an ellipse. As a matter of fact and history, however, *good speed* is more probably a corruption of 'God speed,' speed being a verb. Similarly we have 'good bye' for 'God be wi' ye'; whilst the converse of this corruption is found in the proverb, 'Cleanliness is next to Godliness' (goodliness). *The while* is a slight Scotticism.

20. *Battle line.*] If we read *battled* we may compare i. 626.

22. *Where*, &c.] 'At tourneys where the brave resort.'—MS.

23. *Meed.*] See Ogilvie, or better Webster, s. v.

24. *Sincere.*] In the first half of the word we have the same root as is found in Lat. simplex, singulus, semel; Gk. εἷς, ἑν (heis, hen) = one. Wedgwood also compares the A.-S. sin (in compos.), which (i) = always, (ii) is an augmentative. Cf. G. singrün, E. songreen (evergreen); O. H. G. sinfluot, N. H. G. Sündfluth (the great flood).

30. *Drooping crest.*] Cf. i. 173.

33. *Be thine.*] The more usual form is 'be it thine.' Here it is doubtful whether we are to look for the subject in *thine* or in *to show*. It makes no difference to the sense, whether we expand the sentence into 'Let thy office be to show,' or into "Let to show be thy office."

35. *Hap.*] Like luck, cf. Took, 'D. P.' pt. ii. ch. iv. s. v., is what we catch, what falls to our lot. A.-S. Goth. hab-an, to have or hold; Du. hebben; N. H. G. happen, to snap; Fr. happer, to snatch at. So too Icel. and Welsh. See Ogilvie and Webster, s. v. Cf. v. 38 *infr.*, and for O. E. Chaucer, 'Mars and Venus,' v. 70.

— *Ere while.*] Goth. air; A.-S. ær, ærost = erst, first, before; Du. eer; Ger. ehe, eher, eheste = before, soonest. *While* (see i. 431) means 'a space of time,' *ere while* therefore = 'before-time.'

36. *A stranger.*] *Thy* in previous verse = 'of thee,' and *stranger* is in apposition to this implied 'thee' (cf. i. 147). For similar construction in Greek and Latin, see Jelf, 'Gr. Gram.' § 467, 4; Donaldson, 'Lat. Gram.' § 148, obs. 2. If we had the comma before *ere while*, we might suppose *stranger* to be in apposition to the subject of *remember*.

37. *Main.*] Cf. i. 150. The great sea as distinguished from a bay, inlet, or creek, and similarly it denotes the continent as opposed to an island. For a different reason æquor, in Latin, signifies an expanse of land or sea. Cf. v. 47.

38. *Mar.*] Is more commonly used in this sense of hindering or preventing, with an abstract noun; when used with a concrete noun it usually means to deface or physically injure. For cognate words in Teutonic and other Aryan languages, see Ogilvie. Wedgwood traces the word to an imitative origin in the grumbling of a person in bad temper. Thus we have in Suab. marren, to growl; in Prov. and Fr. marrir, to complain; marri, vexed, sorry. The term being afterwards applied to that which produces annoyance, 'il le marrirait' means 'he would give him something to complain of,' and this is how Chaucer uses the word, 'R. R.'—'Thy prison that marreth thee.' In the next stage the word passes on to the sense of hindrance, in which we find marrire frequently used in Low Lat., and from the state of one afflicted is derived the meaning of going astray. O. Fr. esmarri, overwhelmed; It. smarrire, to go out of one's wits; O. Fr. marrir chemin, to lose the way; Lang. mari, strayed. The word probably contains the Aryan root MAR (orig. sign. to grind), the extraordinary adventures of which are given at length by Max Müller, 2nd Series, pp. 315–333.

41. *Fickle.*] A.-S. ficol, crafty, fickle. Webster says from a verb flean (not in Bosworth's A.-S. Dict.), to touch lightly or flatter. It belongs probably to a group of words primarily signifying to move backwards and forwards rapidly, to waver. N. H. G. ficken, A.-S. wieclian, Icel. vik, Lat. vacillare. Sans. vakh.

42. *Waste on.*] "As an action is conceived to rest *upon* the motive or cause, &c. for which it is done (the motive being as it were the foundation of the action), that whereon it rests expresses the *motive*, the *cause*, &c.; and as this motive implies, with different verbal notions, different relations, *on* has a corresponding variety of meanings."—The words used by Jelf, 'Gr. Gram.' § 633, respecting the Gr. prep. *ἐπί*.

43. *Estranged.*] Like 'strange' from Lat. extraneus, through Fr. The 'e' therefore is essential, and not a French euphonism.

44. *Kindred.*] Of the same kind as your own.

47. *Mainland side.*] Cf. v. 37; i. 150. *Side* or shore of the lake?

50. *Where.*] = in the direction in which. Cf. i. 88.

— *Reclined.*] The past part. pass. of the transitive verb to recline, which is not so common as the intransitive verb. Cf. v. 58.

52. *Blighted.*] Here means altogether withered and dead, though it is frequently used of the injury and destruction caused to the leaves of plants by minute insects, or even by sudden changes of weather. The etymol. of the subst. 'blight' is very variously given; the most probable is that which, connecting it with A.-S. blee, O. G. bleeh, E. bleak, pale, makes its primary signification to be 'that which renders pale or white.'

58. *His hand seemed watching.*] It is unusual and somewhat inelegant thus to personify one member of the body.

61. *Pitt judgment*, &c.] One can hardly suppose that the poet here refers to the dead awaiting the last judgment of God. He must be speaking of criminals expecting the sentence of a human judge.

— *Of fate.*] These words amount to a mere epithet 'fatal.' Perhaps it is intended to be suggested that the sentence is one of death.

64. *So still.*] In familiar English, 'as' would be used in place of 'so' in vv. 60, 62, 64. Etymologically, 'as' and 'so' appear to be nearly the same, for 'as' is a contraction of 'all-so.' See Wedgwood, s. v. Adams, § 253.

64. *As.*] =as if. Cf. v. 89, 413.

66. *Lichens.*] Gr. λειχω, λειχήν (leikhō, leikhēn). Lichen, improperly called tree-moss or rock-moss, is one of an order of cellular flowerless plants, having no distinction of leaf and stem. It forms greenish or yellowish patches upon trees, rocks, &c., and its species are widely distributed.

69. *His fleet.*] The flock of ducks is here likened to a fleet, just as conversely a ship is often said to resemble a water-bird.

70. *Spaniel.*] This breed of dogs could not have taken its name from the W. Indian island of Hispaniola or Hayti, as some suppose, for Chaucer uses the word, 'C. T.'; 'Wife of Bath's Prol.' 5,849. It is the O. Fr. Espagneul, M. Fr. Espagnol, Spanish, and we talk of an Irish spaniel without thinking of the derivation.

72. *Then.*] i. e. supposing that she only smiled at the drake and the dog.

— *Tell me.*] It is doubtful whether we are to consider this a third person of the imperative (cf. Angus, 'H. E. T.' § 283 note), or whether we must suppose that 'the maid' is in apposition to 'thou,' the suppressed nominative of 'tell.' Perhaps the poet has slightly varied and mixed the construction.

74. *Forgive*, &c.] Explained by what follows, vv. 95 *seq.*, and also by i. 385 *seq.*

80. *The fair.*] Cf. i. 449, and below v. 88.

— *Would.*] For the omitted relative see i. 528.

82. *Loitered.*] A word of Teutonic origin, probably signifying in its earliest stages the flapping or shaking of something loose, and then coming to express a slack, remiss, unstrung way of acting, or an absence of activity. The Du. leuteren, loteren, to delay, seems nearest to our word. Richardson quotes no usage of it earlier than Surrey in the middle of the sixteenth century.

83. *As.*] =as if, as though, cf. v. 64, 443. Not an instance of the common vulgarism which employs 'as' for 'that.'

84. *Him.*] Cf. i. 142.

87. *Not.*] Belongs to *did swell* in v. 90.

— *Prize.*] It is difficult to determine the exact etymological relations that exist between prize, price, praise, proy. Prize seems to be traceable to Fr. pris, taken, the past part. of prendre (Lat. prehendere), to take. Price, on the other hand, is more likely to be connected with the Lat. pretium, or the Ger. preis, proisen (cf. i. v. 167), or with both. In early French, however, there appears to have been a convergence in sense, and sound, and spelling between the derivatives of prensus and pretium, and this confusion was handed on to English. Neither the Chroniclers nor Chaucer make any clear distinction between the two words, using pris, or prys, or pryse almost indiscriminately for either (see Morris, 'Specimens of Early English,' glossary). In the 1551 Bible, Act. Ap. v. 3, we find 'peyce' where Wiclif has 'prys.' See Wedgwood, Webster, Richardson.

ANALYSIS (91—217).—*As soon as the knight has disappeared, Ellen feels remorse that she should, on his account, have forgotten for awhile her faithful lover Malcolm Graeme. She begs the Harper to sing the praises of the Graeme Clan. In vain does he try to obey; his harp will give out nothing but mournful music, such as had presaged the death of Ellen's mother, and the banishment of the Douglasses; the bard therefore dreads some coming evil. Ellen with flattery and playful talk allays his fears; she declares that she cares nothing for rank, and compares herself with a wild flower. Allan-Bane tells her of the honours which she has lost with her rank. She replies, but not quite from the heart, that the present life is fully worth a life at court, and that in place of courtly suitors she has the haughty chieftain Roderick Dhu.*

91. *Mute.*] And its cognates are a matter of dispute between the supporters of the imitative and of the radical theories of language. The former hold that mu, Gk. μῦ, is simply the natural sound made by closing the lips, and they point to the existence of this sound in words of similar meaning in almost every language. In Greek alone it is found in forty-six derivatives. On the other hand, mutus, and all

connected words, are traced up to a root mû, which in Sans. means 'to bind,' and from this the various meanings are deduced. Farrar, 'Chap. on Lang.' p. 161, ch. xiv.; Max Müller, 2nd Series, p. 91.

96. *Hid.*] The true A.-S. participle 'hidden' is perhaps more frequently used in familiar language, though both forms are common. The same remark applies to bid and chid, but in other verbs the form in -en is employed always by the best writers.

98. *Thy Malcolm.*] Used interjectionally, without any grammatical construction; cf. v. 150.

99. *Upbraiding.*] Upbraid is the A.-S. upgebredan, which bears the same signification. But gebredan, together with bredan, bregdan, and other similar words, means to braid or twist, with an additional sense to gripe, draw forth, &c. Our 'braid' comes from this source, and is used in O. E. of starting up suddenly, of drawing a sword, and also of complaining (see Surrey ap. Richardson). The difficulty of connecting the significations of these words has caused Richardson, Ogilvie, and others to take A.-S. gebrædan, to make broad, or spread a report, as the origin of upbraid, whilst Wedgwood attempts to trace all senses and forms to the onomatopœia 'bray.' The Chroniclers, Wiclif, and Chaucer use the word in its modern meaning, the last two occasionally spelling it 'upbroide,' whilst Spenser has apparently formed for himself 'upbray.' Morris, 'Specimens of Early Eng.' p. 386, connects abraid in the sense of awaking, the A.-S. bredan, and upbraid with the O. N. bregdtha, to change, start; bragdth, quick motion, a gesture. Upbraid, he says, is originally to raise a sudden shout, to accuse.

100. *Hung on.*] i. e. listened eagerly to, gave keen attention to. Compare i. 358, where, however, the sense is quite different.

— *Had.*] = Would have, being in the subjunctive. This is one of those imperfect conditional sentences previously noticed, i. 579, 408.

106. *Thee.*] Cf. 84, i. 142.

— *Moody.*] Though the noun *mood* signifies any phase of mind, the adjective has become fixed to one particular phase.

109. *Græme.*] To rhyme with *name*. The modern spelling is often Graham.

112. *Hall and bower.*] One of those ballad formulæ that one meets with not unfrequently in Scott.

115. *Chimes.*] Cf. 4. 289.

121. *All.*] Adv. = altogether, quite. It can be thus used freely in poetry, but in prose certain current phrases only are permitted.

122. *Than mine.*] Notice the inversion. Cf. v. 331.

123. *Spanned.*] The span, a now obsolete measure, was the distance from the end of the thumb of the outstretched hand to the end of the little finger, the eighth of a fathom (see i. 207). *To span* thus signifies to measure by spans, and its meaning is extended metaphorically. It is not inappropriately used of the action of harp-playing.

124. *Chords.*] Lat. chorda, Gk. χορδή (khordé), an intestine, of which strings were made, catgut. When used in the general acceptation of string, it is spelt cord, Fr. corde. Spelt as here, the word is confined to the technology of geometry and music. In the latter, it denotes: 1. The string of an instrument (cf. Milton, 'P. L.' xi. 561). 2. A combination of tones simultaneously performed, and in harmony, or the combination of three or more musical sounds heard together. It is this second sense which the poet intends to express. Cf. v. 380 *et seq.*

128. *O well for me.*] Notice the omission of the verb in both clauses of the conditional sentence. See Angus, 'H. E. T.' § 512, 523; and cf. i. 403.

129. *Dirge.*] Was written *dirige* in earlier authors. Richardson quotes no instance of the modern orthography before Ford in the middle of the seventeenth century. The word is supposed to be taken from Psalm V. v. 8: '*Dirige*, Domine Deus meus, in conspectu tuo vitam meam,' or from the beginning of some Roman Catholic hymn which was sung at funerals. Wiclif enumerates 'matins, and mass, and even-song, and placebo, and *dirige*.' The standard books on the ritual of the English Church throw no light on the word.

132. *Erst.*] Cf. v. 35.

— *Saint Modan.*] Scott in his own notes says that he does not know that St. Modan was a harp player, and there seems to be no particular reason for introducing him at all.

133. *Minstrel.*] Though 'liquid and musical, is nothing but a corruption of the vulgar ministorialis.' Farrar, 'Chaps. on Lang.' p. 188, ch. xvii.; cf. i. 288. The L. Lat. ministerialis, or ministrellus, from servant of any kind, came to be confined to the harpist. The word occurs in O. Fr., Prov., and Span. Chaucer, 'Dream,' v. 21, 30, had

> A great host of ministers,
> With instruments and sounes diverse.'

For other supposed derivatives of Lat. minister, see 'Stud. Man. Eng. Lang.' lec. xi. § 7, and note c.

134. *It.*] i. e. the harp.

135. *The eve the mother died.*] For this ordinary ellipse see Angus, 'H. E. T.' § 444, 445; Hiley, 'Eng. Gram.' § 444, *d*; Latham, § 618; Adams, § 544.

136. *Such the sounds.*] The substantive verb is often omitted in sentences of this kind (cf. i. 183), and the more readily here because a verb is already implied in *sighed*, cf. v. 460; and Adams, § 611.

139. *Appalling.*] The derivation usually given is from Fr. appallir, appalir, to grow or make pale; Lat. pallescĕre, pallĕre, pallĭdus. A passage in Chaucer, 'C. T.' 10,679, seems to bear this out:

> Hire liste not appalled for to be
> Nor on the morroe unfestliche for to see,

i.e. Canace went to bed early, because she did not want to look pale and out of sorts the next day; so too do the quotations from Wyatt:

Hath so appalde my countnance and my chere;

and Shakspeare:

Methinks your looks are sad, your cheere appal'd.
'Hen. VI. Pt. i.' act i. sc. 2, l. 48.

Wedgwood, however, says that the word has nothing to do with pale or pallēre, but that it is connected with the verb 'pall,' and means primarily to deaden, to take away the vital powers. He points out two Welsh words of similar form and signification. The passages in Chaucer, 'C. T.' 13,032, 'But it were for an olde *appalled* wight;' 'Stow Chron.' (in Richardson), 'Severus being *appalled* with age;' and 'Fabian' (ditto), 'The faith of Christ that was sore appalled,' together with the ordinary usages of 'pall' and 'appall,' certainly seem to show little connection with 'pale,' and the form of the verb differs from that of other derivatives from Fr. verbs in -ir.

140. *And.*] Connects *came* with *wailed*, not *appalling* with *disobedient*.

— *Bothwell.*] Cf. v. 495. The ruins of Bothwell Castle, the ancient stronghold of the Douglas family, still stand upon the right bank of the Clyde, about half way between Glasgow and Lanark.

141. *Bannered.*] For a different usage see v. 340.

142. *Ere Douglasses*, &c.] The exigencies of the poem cause Scott to put the conduct of the Douglasses in a far more favourable light than historical truth warrants. His own account of their doings as given in the 'History of Scotland,' chap. xxii. should be consulted. The circumstances of the banishment of the Douglasses were as follows: The Earl of Angus, head of the second branch of the Douglas family, had married Margaret, widow of James IV. (1513), and, with the support of Henry VIII. of England, had taken all power out of her hands. In order to strengthen his influence, he kept the heir to the throne, James V., a boy of fourteen, under his complete control. As the young prince grew up, the authority of Angus became irksome to him, and at last he escaped to Stirling, asserted his independence, and gathered followers about him. One of his first measures was to proclaim that neither Angus nor any of his kindred should approach within six miles of the royal person; and after the loss of his favourite falconer at the siege of Tantallon Castle (1528), this proclamation was extended into a more sweeping sentence of banishment and excommunication.

143. *Heaven.*] Here simply clime, region, country, like the Lat. cælum. The sun, moon, stars, sky, and all celestial phenomena, are spoken of in the same way by poets.

146. *Aught.*] A whit (A.-S. wiht); in O. E. ought, perhaps from O (=one) whit; just as naught, nought, from na whit, or no whit; Took,

'Div. of P.' pt. i. ch. x. s. v. In early English (see Morris, 'Specimens,' s. v.) we find wiht without the -g-, but no instances are given of aught or naught so spelt.

147. *Brood.*] Used of things that lie concealed for a time, but in the end burst forth.

— *Accents.*] i. e. Notes of the harp. Cf. i. 6.

151. *Fraught.*]=Freighted, and formerly both as a verb and a substantive=to freight, freight. From the signification of 'laden,' literally and physically, especially 'laden' as a ship with merchandise, the word has come to mean simply 'full of,' in all sorts of applications, metaphorical or otherwise. Its sense is therefore extremely vague now, but in most of its usages there attaches to it some slight notion of evil or misfortune. The word bears the appearance of being a past part., but this is not the case. See Ogilvie and Webster. The cognate forms in other languages seem to have been confined to the primitive meaning.

153. *Cast.*] *Shall* must be repeated before this word.

154. *Assuage.*] Lit. to soften; Fr. assouager; Prov. assuanzar, assuaviar; Lat. ad, suavis. There are other instances in which the Ital. and Prov. -vi-, Lat. -v-, becomes Fr. -g-. Soulager, solleviare, sublevare; allége̊r, alleviare, adlevare; agré̊ger, aggraviare, aggravare; abré̊ger, abbreviare, brevis; and cf. v. 213.

160. *Should.*] We may fill up the sentence thus: 'What marvel is it that notes should arise,' or 'What marvel would it be if notes should arise.'

161. *Confusedly.*] Cf. i. 272.

163. *Funeral song.*] Cf. iii. 368 *sqq.*

164. *Boding.*] In A.-S. and O. E. the verb and its compounds, and also the obsolete noun 'bode,' signified a message, news, and the bringing of a message or news. 'Senten him bode they funden it'= They sent him word they found it (Morris, 'Spec. Early Eng.' p. 8, v. 67, and notes, p. 383). It has now exchanged this wide sense for the more limited one 'to show beforehand by a sign or token,' and it is so found in Chaucer, 'C. T.' 13,811. Etymologically the word is connected with 'bid.' See Ogilvie and Webster.

165. *Rest us.*] One may doubt whether the verb is transitive, or whether this is an instance of the 'reflective neuters,' so common in all Gothic languages. See Latham, §§ 524, 525; and cf. v. 415, and i. 142.

166. *Native.*] = Natural, cf. i. 195.

167. *Resigning.*] 'When he resigned the external signs of greatness, did not resign more than that oak might give,' &c.

168. *Resigned.*] A finite verb, having *sire* as its subject.

170. *Reave.*] Connected with rob, see Ogilvie or Webster. The compound bereave is commonly found, whilst the original verb has become nearly obsolete, except in past part. reft. In O. E. we find it with a double case, e. g. 'to reve the king the corowne,' R. Brunne; 'had reft

BOMBAY

the sonne his light,' Chaucer, 'C. T.' 11,330; and similarly in Gawain, 'to reave the orphan of his patrimony.'

178. *Hare-bell.*] Bot. *Campanula rotundifolia.* It bears a bell-shaped flower. Cf. i. 356.

174. *For me.*] = As for me, as far as concerns me. An elliptical expression.

175. *Conveys.*] In the sense of impart, communicate, appears to be as old as Chaucer, 'C. T.' 7,930: 'Save that he wol conveyen his matere.' It is familiarly used in a manner slightly different to that of the present passage, that is to say, of information implied or suggested rather than directly given.

176. *Lea.*] Also ley or lay = untilled field, fallow land, pasture. Some connect with the verb to lay, to lay up a field or leave it fallow; others refer it to a group of Teutonic words, signifying vacant, barren; others, again, compare the O. Fr. lé, breadth, from L. latus. It is found almost unaltered in A.-S., and is undoubtedly Teutonic. Perhaps leasow and lease may be kindred words (see Morris, 'Spec. Early Eng.' p. 381). The adjectival use is now out of date; cf. lay-land, lay-stall, and Beaum. and Flet. 'Love's Pilgrimage,' act iii. sc. 3:

> Let wife and land lie *lay* till I return.

Ramsay ap. Jamieson:

> ilk scaup and moor,
> Now *lea* and bare because thy landlord's poor.

178. *As rose.*] Cf. i. 38.

183. *Chaplet.*] Fr. chapelet, dimin. of O. Fr. chapel, M. Fr. chapeau, a hat or covering for the head (cf. i. 176, 343, 370), from Lat. caput, capillus. From the sense 'wreath' or 'garland' came that of 'string of beads,' 'rosary,' which it occasionally bears. Cf. i. 297.

190. *Thrilled.*] It is rare to find the verb 'to thrill' used quite absolutely, unless when it is applied to the person feeling, not to the sensation felt. Perhaps the idea is that his emotions pierced their way out in tears. Thrill is etymologically identical with drill, and was so in meaning as late as Spenser's day, if we may look to him as an authority.

197. *The cause.*] *Cause, star, theme, lady,* are in apposition, not to *step,* but to the person whose step is spoken of. This is one of those constructions, according to sense and signification rather than strict syntax (kata sunesin, pros to semainomenon), which arise from the difficulty of representing rapid flexible thought in slow, stiff language. Such constructions are very common in Greek, being due 'to the metaphysical spirit of the Greeks, which enabled them in the form of signification to see clearly the notion signified; and which, impressing itself strongly on the whole of their language, imparted to it a clearness and precision in expressing the minutest shades of distinction which are scarcely comprehensible to moderns; while at the same time it creates a number of grammatical anomalies which at first seem to be

defects, but are in reality founded on the truest principles of grammar.' —Jelf, 'Gr. Gram.' § 378; Latham, § 512; cf. i. 122, 147, 240, 389, 419; ii. 54; Milton's 'S. A.' Bombay ed. v. 65. For attraction, which depends upon the same tendency of language, see Alford's 'Queen's English,' § 96; and Jelf, 'Gr. Gram.' § 822.

198. *Leading star.*] Or lode-star (Chaucer, 'C. T.' 2,061; 'Troil. and Cress.' bk. v. 232; Shaksp. 'Mid. N. D.' act i. sc. 1. 183), the pole-star that leads the sailor. So we have *load*-stone, and in A.-S. lad-man, O. E. lodeman, lodemanage = pilot, pilotage. Morris, 'Spec. Early Eng.' glossary; Chaucer, 'C. T.' 405. See, too, Richardson.

200. *Bleeding Heart.*] Cf. v. 659. The crest or cognizance of the Douglas family.

204. *Canopy.*] Cf. i. 306, 519.

206. *Strathspey.*] A lively dance for two persons, taking its name from the Strath or valley of the Spey, where it was first practised.

208. *Royal minstrel.*] Perhaps 'the minstrel or bard of a king,' not a king himself.

209. *Suitor.*] The earliest instance, quoted by Richardson, of this word or the verb to sue used as here is in Sydney's 'Arcadia,' date 1590.

210. *To bend.*] Probably transitive, not neuter.

213. *Saxon scourge.*] = The scourge of the Saxons. Saxon being used as an objective genitive. Possessive pronouns are not unfrequently so found, but with other adjectives the construction is rarer. The Saxons here referred to are the Lowland non-Gaelic Scotch. If *scourge* be from the Lat. corrigia, then for the prefixed -s- cf. square, &c., i. 639. Another derivation proposed is from Lat. excoriata (sc. scutica), ex and corium, hide; Ital. scuriada; Fr. escouride and escourgée. For the adopted -g- cf. v. 154.

216. *Lennox.*] The district at the lower end of Loch Lomond is called 'the Lennox,' and was very liable to the incursions of the mountaineers who held the fastnesses at the upper extremity of the lake.

— *For a day.*] Seems to be added in playful sarcasm.

ANALYSIS (217—331):—*The minstrel refuses to smile at the mention of Sir Roderick, the homicide, and regrets that the Douglas should have to accept his protection, since in return for his help the wild chief will claim Ellen as his wife. Ellen, with some anger, replies that, though she knows well what they owe to Roderick, she would never consent to marry one whom she could not love. She points out the good and bad points in his character, and sets aside the hateful thought of such a husband by asking Allan-Bane's opinion of Fitz-James. The bard answers that he bitterly laments the stranger's visit, for the fall of the magic sword showed him to be a secret foe or a spy: at the best his coming will rouse Roderick's jealousy. The sound of martial music in the distance cuts short the speech.*

218. *Jest.*] Or gest (Lat. gestum, gero), a deed, feat, adventure. It has come round to mean a merry tale, a ludicrous saying, a joke. For another derivation see Ogilvie, s. v.

220. *Black.*] Cf. v. 408.

221. *Holy-Rood.*] Cf. i. 443. The palace of the Holy Rood or Cross still exists in Edinburgh, and portions of the building are probably of the date of James V. The incident here referred to does not appear to be historical, but such occurrences were not uncommon even in later days; see Scott's note, from which it appears that he had in mind the murder of Sir William Stuart of Gohiltree. It should be noticed that it is not the killing of a man that disgusts the bard so much as that the deed is done within sacred precincts. Holy-Rood was a sanctuary, and is still a refuge for debtors.

224. *Homicide.*] An unpoetical word now, owing to its adoption as a legal technicality. It is found with tolerable frequence in Chaucer and Gower, and also in Shakspeare and Milton.

227. *Who else.*] i. e. what other than Roderick. Or it is possible to understand it, 'Who, unless he were of this character.'

— *Else.*] In A.-S. and O. E. elles, ellis (not to mention other forms), appears to be elles, a genitive of el, which appears in A.-S. as a prefix principally with the force of 'other' strange, foreign, (see Bosworth, s. v.). This el is parallel to, but not derived from, Lat. alius, Gk. ἄλλος (allos), and is found in several Teutonic languages (see Ogilvie). In O. E. -a- is substituted for -e- occasionally, and we find, according to Tooke, alles, alyse, &c., from which he is led to conclude that the word is derived from the verb alesan, to dismiss. See 'Div. of P.' pt. i. ch. viii. s. v. and 'Remarks on Criticism,' also Appendix, s. v.

— *Woe the day.*] Cf. i. 166.

229. *Like a stricken deer.*] In allusion to the fact that the herd always treats a wounded deer with cruelty, and will often trample it to death.

230. *Disowned*, &c.] Scott's note, to show how real the exile of the Douglas family was, gives an account of James, son of the Earl of Angus, who spent some years as a farm-bailiff or overseer. For the etymology of own, see Craik's 'Julius Cæsar,' vi. note.

— *Peer.*] In the sense of 'equal,' and not in its limited and more technical signification.

232. *Marauding.*] Both the verb and noun 'maraud' are rare as compared with 'marauder.' There is much doubt as to the etymology of the word. In Fr. we have maraud, a rascal; marauder, to linger behind an army, to struggle, for the sake of plunder; in Portug. there is maroto, a rogue; in Span. merodear, merodeador, with much the same sense as maraudor. Some suggest Lat. morator, delayer, as the source; others Br. Prov. maraud; a tom-cat; others O. Prov. Fr. maraude; It. merenda, luncheon; others Sans. mrag, to seek, and so forth.

233. *And.*] Connects *might hazard* with *looks.*

— *Now.*] = Now that, and introduces an adverbial clause.

235. *Guerdon.*] Fr. guerredon, guerdon; Ital. guiderdone. The initial letters gu- point out a word of Teutonic origin; cf. i. 38. It is traced to L. Lat. widerdonum, a counter-gift, recompense, return; O. H. G. widar, N. H. G. wider, against; Lat. donum, gift; or possibly the whole may be corrupted from O. H. G. widarlôn, recompense; A.-S. widherlean.

236. *Dispensation.*] A license given by the Pope, allowing persons to do what is forbidden by the canons of the Romish Church, as, for instance, to marry within prohibited degrees of relationship. Such a license would be required in the case of Roderick and Ellen, who were first cousins. Cf. vv. 262, 610, 642.

238. *On the hill.*] This, like 'the green-wood tree,' 'tower and town,' 'bower and hall,' appears to be a ballad phrase.

240. *Bé.*] *May*, in v. 356, is to be repeated here.

241. *And.*] Taken in connection with *yet* in v. 244, does not appear to have much force in this passage, which stands rather in opposition to what has gone before.

244. *Refrain.*] Ordinarily referred to O. Fr. refreindre; M. Fr. refréner, from Lat. re and frenum, a bridle; and in Wiclif, Berners, Hall, we find it spelt refregne, refreine. Webster makes the O. Fr. verb to be refraindre or refraigner, and derives it from L. Lat. refrangere for Lat. refringere, but this is very questionable.

246. *High.*] And *eye* make a poor and faulty rhyme. Latham, § 226, and cf. i. 538.

251. *An orphan.*] Might easily be supposed to be in apposition to '*she*' instead of '*child*,' to which it really belongs. In Chaucer, Hall, and Udall (ap. Richardson), orphelyn or similar forms are found from the Fr. orphelin, originally perhaps orphenin. Orphan is found in Sir T. More, and may perhaps have been re-introduced from Gk. at the renaissance. Cf. i. 200.

254. *Shrouds.*] Chaucer, talking of the earth's gay summer vesture, says—

> And then become the ground so proude
> That it wol have a new shroude.
>
> 'R. R.'

He uses the verb thus—

> And gan anon so softly as I coude
> Among the bushes prively me to shroude.
>
> 'Complaint of the Black Knight.'

Whilst the noun has completely lost its wide meaning, and is now applied only to the sheet in which the dead are wrapped, and to a part of the rigging of a ship, the verb has retained its more general sense.

260. *Votaress.*] Pronounced vot'ress, and occasionally spelt votress, as though a feminine of voter.

— *Maronnan.*] An old local, and now forgotten saint, Maronoch,

Marnoch, or Maronnan, gave his name to a cell and fountain at the eastern extremity of Loch Lomond.

262. *Charity.*] Fr. charité; Lat. caritas, carus, dear. If it came from the Gk. χάρις, χάριτος (kharis, kharitos), favour, thanks, the -ch- would be hard, as in character, chameleon. The Greek word is probably connected with the Latin as containing the same root, but collaterally and not by way of derivation. It will be noticed that most derivatives from Latin words beginning with -c- that come to us through the French have -c- converted into soft -ch.

265. *Outcast.*] Is more commonly used as a substantive than as an adjective or participle. It is worth noticing that Chaucer, 'Boecius,' bk. iii., ap. Richardson, employs the word as the equivalent for the Latin abjectus, abject, despised.

—*Pilgrim.*] Is found unaltered in the early chroniclers (R. of Brunne, A.D. 1300–1340, ap. Richardson) and in Chaucer. We may therefore suppose that we have the word from some Teutonic source, as pilgrim is found in O. Ger. and Dan., and with a slight change in D. and Sw. also. The N. H. Ger. word is pilger. The Fr. pélerin, It. pellegrino, peregrino, come from Lat. peregrinus, foreign, a foreigner, which must also be the origin of the Teutonic word. For the transmutation of -r- to -l-, cf. Fr. marbre, E. marble; Fr. pourpre, E. purple; L. capitulus, Fr. chapitle, chapitre, E. chapter; and for conversion of final -n- to -m-, cf. G. hemieranie, Fr. migraine, E. megrim, L. venenum, Fr. venin, E. venom.

266. *Tresses.*] Is improperly applied to the hair of the old sinner, as the word properly signifies a 'plait,' and is rarely used except of women.

> Hire yelwe here was broided in a *tresse*
> Behind hire back a yerde long I gesse.
>
> Chaucer, 'C. T.' 1051.

Similar words (see Ogilvie) are found in the Romance languages, and they are all referred to Gk. τρίχα (trikha), three-fold, or θρίξ τριχός (trikhos), hair. But as no such Gk. word appears in Lat., the etymology is doubtful. Some have ingeniously connected it with thrice, three, tres, just as twist may be allied to twice, two.

269. *I grant him brave.*] There is of course an ellipse of the verb 'to be' after *him*. *Grant* is not in sense equally applicable to *brave* and *wild*. It governs both by a kind of zeugma (Latham, § 511). The notion of thinking or considering implied in *grant* is carried on by the writer's mind to *wild*, the rest of its meaning being lost sight of.

270. *Bracklinn.*] A picturesque cascade made by a mountain stream near Callender. See map and Scott's note, and cf. 171.

272. *Jealous.*] In origin the same as zealous, only that it has come early through the Fr. jaloux, whereas the latter is a more recent home formation. Jealous appears always to have borne a bad sense, which it probably brought with it from the Fr. It is thus used in 'Piers

Plowman' (ap. Richardson); both Gower (C. A. bk. v.) and Spenser (F. Q. bk. iii. c. 14) give definitions of it in this signification. The nearest approach to the meaning of zealous is in the authorised version of the Bible, 'I have been very jealous for the Lord God of hosts,' 1 Kings xix. 10; and zealous most resembles jealous in Spenser, 'F. Q.' bk. iii. c. 9, ap. Richardson.

272. *Chafe.*] O. E. chaufe; Fr. chauffer; Lat. calefacere. calidus, hot, facere, to make. How the sense of heating by rubbing came to fix itself on to the word it is not easy to see; but this has become its most ordinary signification, although in the present passage it bears its primitive sense.

273. *Band.*] Probably bond or tie.

274. *Claymore.*] Rarely spelt claymore. '*A clymore*, or great two-handed sword, probably of the same kind with the *ingentes gladii* of the Caledonians mentioned by Tacitus. An unwieldy weapon, two inches broad, doubly edged; the length of the blade three feet seven inches; of the handle, fourteen inches; of a plain transverse guard, one foot; the weight, six pounds and a half.' Tennant, 'Voy. Heb.' p. 382. The word more commonly signifies the ordinary Highland basket-hilted broad-sword. Gael. claidamh mor=great sword. Claidamh, the same with Ir. cloidheo, C. B. kledhyo, armor. kledh, E. and Fr. glaive, Lat. gladius; the root being also found in purely Teutonic languages. —Jamieson.

276. *More.*] The small Author's Copyright Edition of 1865 has *no*. This may be a printer's error, for neither MS. nor sense appear to warrant the change.

— *Mercy.*] According to Richardson, from the Lat. merx, mercis, through the L. Lat. merciare, amerciare, Nor. Fr. amercier, E. to amerce, to merce, to mercy; that is to say, to exact a fine or ransom instead of putting a prisoner to death, to give quarter to an enemy, to show clemency or pity. 'To cry *mercy* or to cry ransom was thus to beg for life; to grant *mercy* was to spare life. Though the word early acquired its moral signification, yet in Blackstone 'to be in *mercy*,' = 'to be under fine,' and in a statute of Henry VI. 'to be in grievous *mercie* of the king' = 'to be in hazard of a great penaltie.' Some etymologists, adopting this account of the word in the main, prefer Lat. *merces* as the source, because it more distinctly means price or penalty. Others trace it to merces in the sense of pay, reward, and bring it down through the connected ideas of munificence, benevolence, pity, pardon, on the one side, and benefit, favour, thanks, on the other. A totally different derivation is from Lat. misericordia (misereor, perhaps from miseresco, the imperat. 'pity!' in prayers); but the oldest forms and usages of the English word do not support this. Ogilvie seems to think that E. Lat. mercia (merces), ransom, fine, mercia (misericordia), pity, pardon, were different words, and that they have coalesced in Fr. merci, E. mercy. Cf. i. 15, 99, 202, 266.

277. *To sling.*] A gerundial infinitive dependent on *liberal*. It can hardly be called an infinitive of purpose, nor is it necessary to suppose an ellipse of enough or any such word. See Angus, 'H. E. T.' § 536-541; Craik, 'Jul. Cæs.' v. 1. Compare, too, the Lat. gerund or gerundive with ad, Donaldson's 'Lat. Gr.' § 186, 'Key,' § 1264.

278. *Clan.*] A tribe formed by the descendants of a common ancestor. A Keltic word. Jamieson gives clahynnie and clachin as old forms. In Ir. clan, Welsh plant (p = c), have the same meaning; and we find in A.-S. cleín, in Ger. klein, signifying young, small, children. Compare Lat. clientes.

281. *Hamlet.*] Dimin. of A.-S. ham, found in so many local names all over England. The fundamental meaning Wedgwood takes to be portion. See i. 176, 269.

285. *Reeking red.*] The qualifying word, having reference to the result, not to the mode of the action, may be an adjective instead of an adverb. This is the limitation which Alford would draw (see 'Queen's English,' § 267, et seq.), but cf. v. 292; Angus, 'H. E. T.' § 312. c., gives a similar explanation of the usage.

287. *While.*] Almost = 'although.'

289. *Spirit high.*] *Spirit* must here mean nature, character, or mood. *High* might possibly be taken as qualifying flash or its nominative; but it is better to regard it as a weak expletive epithet of *spirit*.

292. *Instinctive taught.*] It is difficult to see that either classic usage, etymology, or sense (Angus, 'H. E. T.' § 312) would account for this adverbial adjective. It seems to be rather due to an aiming at poetic diction or to a desire to avoid downright prose. Cf. i. 337.

— *The friend.*] For the article, see Angus, 'H. E. T.' § 463 or 465.

293. *Of gloom.*] An attributive genitive, but of a kind more common in poetry than in prose, it being usual to employ abstract nouns or nouns qualified by adjectives in this construction, since a concrete noun in the genitive expresses the material of a thing.

294. *Sable plume.*] *Sable* affords a good instance of the way in which individual names become generalised. Although the word still bears its special meaning, yet no one in using it adjectivally thinks in the least of the black skin of a small animal. Plume, in all probability, here literally means a feather; but its meaning has widened too, and we might speak of a horse-hair plume. Sable is used in its widest sence by Spenser, and perhaps by earlier authors, and probably passed into it through heraldic usage.

296. *Mien.*] According to Webster, Ogilvie, Wedgwood, &c., from Fr. mine, face, aspect; and found also in Teutonic languages. It seems impossible to trace it to a classical source. Spenser has—

> And mark't her rare *demeanure* which him seemed
> So farre the *meane* of shepherds to excell.
>
> 'F. Q.' bk. vi. c. 9, and again in c. 7.

Thus it would appear that he connected *demean* and *mean* etymologically. On the other hand, modern authorities trace *demean* through Fr. demener, either to Lat. minare or to manus, though neither origin is satisfactory.

299. *Thrill.*] Cf. v. 190.

300. *Knew.*] Cf. i. 580.

303. *Woe the while.*] Cf. i. 164. This is the substantive *while* = time, of A.-S. origin (see Ogilvie), and common in Early Eng. (see Morris, 'Spec. of E. Eng.'). We more often use it adverbially in the genitive and dative whiles, whilom, or in the compound awhile. (See Took, 'Div. of P.' note on needs, pt. i. ch. x., pt. i. ch. ix. under 'till,' pt. ii. ch. iv. s. v. welkin.)

305. *Of yore.*] In this phrase and a few others, such as, of late, of old, of a morning, the use of the prepositional or Norman genitive as an adverb of time has become consecrated by long habit, but it is a construction which cannot now be freely employed. To say, 'he died of a Monday,' is a vulgarism. In A.-S. the inflectional genitive, our possessive case, appears to have been thus employed, and in colloquial English, mornings, Mondays, mean in the morning, on Monday (Morell, 'Grammar,' c. iii. § 8, and cf. morgens, M. G.). It is from this that the present expressions come, unless they originated in the French idiom, e.g. de nos temps, in our times. *Yore* by itself is found as an adverb in older writers. 'Wretchedness that passed is full yore,' Chaucer, 'C. T.' 3897; 'Which though he hath polluted oft and yore,' Spenser. O'nights as not = of nights, according to Craik, 'Jul. Cæs.' 65, but = on nights.

306. *Fine-man.*] According to Scott, Archibald, third Earl of Douglas, was so called, because in all his battles he *tined* or lost his followers. He was on the vanquished side at Homildon Hill, Shrewsbury, and Verneuil, at which last battle he was killed, A.D. 1424. (See Scott's 'Hist. of Scot.' c. xvi.; 'Stud. Hume,' c. xi.) It does not, however, appear certain that this is the man who bore the name. (See Jamieson, s. v.) Tine, tyne, or tyn, as a verb and substantive, seems to mean lose and loss in Scotch, and in 'Piers Plowman' is found the expression, 'whan he the lyfe tyneth,' = when he dies. Jamieson finds some similar words in Northern languages. *Fine-man* was a technical term in O. E. forest law for the keeper or watcher of a forest, and in that sense was connected with A.-S. tynan, to fence or hedge in (cf. town, &c.).

— *Lore.*] Perhaps may seem inaptly joined with *forged*, but 'fairy lore' is a common poetic expression for magical or supernatural art.

307. *What time.*] Referring to the battle of Shrewsbury, see 'Student's Hume,' c. xi. § 2. Expanded to show its structure, the phrase would be 'at the time at which,' Lat. quo tempore, but it is doubtful whether we can lay it down that, as in Latin so in English, the point of time is expressed by a case, and the antecedent has undergone attraction.

309. *Self-unscabbarded.*] This is rather an awkward compound. Perhaps Scott's familiarity with German would make it less offensive to his

taste. Similar formations are noticed in 'Stud. Man. Eng. Lang.' Lect. ix. § 6, and amongst them Fuller's verb 'to un-gray-hair' a person. Scott has a note illustrating the tendency of the Teutonic nations to ascribe mystical and prophetic powers to the sword, and, indeed, all rude warlike tribes seem to have had the same feeling towards their favourite weapons.

v 311. *Harboured.*] This is a word that, originating in the feudal system of the Teutonic invaders, has spread over all Europe, and been incorporated into the Neo-Latin languages. O. Fr. herberge, &c.; M. Fr. auberge; Pr. alberga; Ital. albergo; Sp. albergue: for the Teutonic forms see Ogilvie or Webster. It is a compound of the O. H. G. heri, A.-S. here=army (and not only army, but any person or persons in public service), and O. H. G. bergan, A.-S. beorgan=to shelter. In feudal Lat. heribergum (vb. heribergare) was the duty of lodging public officers, or contributing for that purpose. The word is found both in A.-S. and in the earliest English writers both as a noun and a verb, and it is very variously spelt. (See Morris, 'Spec. Early Eng.' p. 394, i. vv. 503, 553.) 'I was herbarweles and ye herboriden me,' Wiclif, 'Mat.' c. xxv. No quotation is given by Richardson in which it bears the modern sense of shelter for ships earlier than Hackluyt. The verb is now both neuter and active.

315. *If neither foe*, &c.] The verb must be supplied from v. 311.

316. *What yet.*] Not, as so often, equivalent to 'what more,' 'what further.' *Yet* is misplaced, and should rather precede *what.*

319. *Beltane.*] Is sometimes roughly identified with the Christian festival of Whitsuntide or Pentecost, because the two periods generally come close together. In truth, however, the Scotch Beltane is a relic of Druidical worship. The word is Gaelic, Beal-Tine or Beil-Tine, and means fire of Baal or Bel. Under this name the globe, or the sun, or some one of the powers of nature, seems to have been worshipped by many primitive races. The rite was observed amongst Keltic peoples, if not amongst all others, on or about the first of May, and so strong a hold did it obtain on the popular feelings that long after Protestant Christianity had established itself, the ancient forms and ceremonies were kept up. These consisted chiefly in making a large fire out in the open air, and feasting round it on rustic delicacies. Part of the viands were sacrificed to evil powers, and one of the company was selected by lot as a victim, and made to leap through the flames, this last custom being an evident relic of human sacrifice. A long and interesting article will be found under the word in Jamieson's 'Dict. of Scot. Lang.'

322. *Feud.*] For etymol. see i. 687 and Ogilvie, s. v. There is no connection with 'feudal,' for which see Ogilvie; and for E. fee, A.-S. feoh, Gr. vich=cattle, identical according to Grimm's law with Lat. pecu, see Max Müller on Comparative Mythology, 'Oxford Essays,' 1856, p. 17.

326. *Dimpling in.*] Though *dimple* is used intransitively, 'And smiling eddies dimpled on the main,' Dryden, ap. Webster, yet it would be very

extraordinary to talk so of the invisible wind. Scott may have meant 'is making dimples,' or he may have intended *dimpling in* to be a compound transitive verb.

327. *Canna.*] The author's foot-note explains this to be cotton-grass, which does not seem to be generally known by this name. Botanically a genus of plants (Eriophori) is included under 'cotton-grass,' and it is their peculiarity to have seeds covered with silky white filaments.

328. *Heard* ——] An aposiopesis, or sudden breaking off of the sentence owing to the excitement of the speaker.

329. *Pipe of war.*] Cf. v. 385.

330. *Pibroch.*] Cf. i. 638.

ANALYSIS (331—439).—*Four barges are seen approaching from the further extremity of the lake. They are full of armed men bearing Sir Roderick's banner. As they draw nearer the pibroch sounds louder and louder, and it imitates all the incidents of battle from the mustering of the combatants to the death-wail over the fallen. As the bagpipes cease, the voices of the rowers are heard, keeping time with the strokes of their oars: They sing a martial strain, celebrating their chieftain, the pine on his banner, and the deeds of his clan, and ending with an allusion to his union with Ellen.*

333. *Enlarging on the view.*] i. e. growing larger and larger to the sight. Cf. v. 361.

335. *Glengyle.*] The valley at the north-western extremity of the lake.

337. *Brianchoil.*] A point on the southern shore, about one third of the distance down the lake coming from Glengyle. From this point the southern shore recedes, and the lake widens.

338. *Cast.*] A nautical term 'to fall off or incline, so as to bring the side of a ship to the wind,' Webster; not noticed by Richardson. This operation would, of course, make the flag spread so as to be visible to those in front of the vessel.

340. *Bannered.*] The pine upon his banner. *Bannered* is differently used in v. 141. The *pine* was the crest or emblem of the Mac-Alpine clan.

341. *Bear.*] Both here and in v. 335 is a nautical term, or has derived its sense in this particular usage from nautical science, in which 'to bear' is used of the relative position of two objects with respect to the points of the compass. It is so used either of ship or land. As the bearing determines the direction of the course, to bear in with, to bear upon, &c., come to mean to steer towards, and then the verb is used by itself, as here, merely to express motion.

343. *Tartans.*] Tartan signifies stuff, either woollen or silken, cross-barred or chequered with a pattern of various colours. It is the

pattern and the colouring that the word denotes, and not the quality of the cloth. The earliest instance Jamieson finds of the word is in an account of James III.'s treasurer, 1474, in which mention is made of 'blue tartan,' showing that at that time it indicated the substance, not the colour of the stuff. No trace of any cognates seems to be found in Gaelic, and so it is supposed that the Fr. tiretaine, a rough linsey-woolsey fabric, half linen, half wool, must have given rise both to the manufacture and to the name. Whether tiretaine itself is Teutonic or Keltic in origin seems very uncertain. Tartan is usually a synonym for plaid, or is coupled with it.

345. *Bonnets.*] In English is now confined to the head-covering worn out of doors by women, but in Scotch is still employed as a name for head-dresses generally, and more especially for the flat cloth cap in use in Scotland. Some trace the word to a Scandinavian verb bo, to dress; bonad, dress; hufwud-bonad, head-dress; others refer it to Gael. bonaid, Irish bonéad, boin bean = head (cf. W. penn, Gael. ben, cf. i. 97), and eide = dress; Webster identifies it with Fr. bonnet, Pr. boneta, Sp. and Port. bonete, which he states to have been a name for a stuff or material originally, quoting in proof of this a chronicle of the year 1300, and the expression 'un chapelet de bonnet' (a head-dress of bonnet), from an old French romance.

347. *See.*] The auxiliary *might*, v. 343, affects *see* in vv. 345, 347, 349, and *mark* in 350.

349. *Bow.*] Meaning the fore-part of a boat, is not usually so pronounced as to rhyme with *flow*. It is identical in sound with *bough*, and rhymes with -ow in how. For etym. see Ogilvie, and cf. i. 265.

351. *Chanters.*] Are the treble pipes of the bag-pipe, the drone being the bass.

358. *Mellowed.*] 'One of the most prolific descendants of *mar* is the root *mard*. It occurs in Sanskrit as mrichâti (9th conj.), and as mrâdati (1st conj.), in the sense of rubbing down; but it is likewise used, particularly if joined with prepositions, in the sense of to squash, to overcome, to conquer. From this root we have the Sanskrit *mṛidu*, soft; the Latin *mollis* (mard, mald, mall), the Old Slavonic *mladu* (maldu), and, though formed by a different suffix, the English *mellow*. In all these words, what is ground down to powder was used as the representative of smoothness, and was readily transferred to moral gentleness and kindness.'—Max Müller, 2nd Series p. 329. *Mild* is perhaps from the same root. This applies only to the ultimate source of the word. We are supposed to have it through A.-S. mearo, soft, tender; or melu, meal, flour. If it be connected with A.-S. milisc, honey-sweet; milescian, to grow gentle or sweet; then perhaps the Lat. mel, Gk. μέλι are cognates, and the root must be looked for in that direction.

360. *Wailed*, &c.] The music was so far spent, so far worn away, when it reached the hearers, that the louder sounds were softened down to a low moan.

362. *Gathering.*] The notes which served as a signal for the tribe to muster. Cf. *slogan*, v. 420.

365. *Thick.*] In quick succession. The notes were as rapid and crowded as the sound of the steps of a multitude.

— *Beat.*] The past tense.

368. *Hundreds.*] For this plural form see Adams, § 200.

367. *Hurrying.*] Agrees with the noun implied in *their*, v. 368. For this construction see i. 419. In this instance it is inelegant, as at first sight the participle appears to be constructed with *earth*. Cf. v. 251.

371. *Closing.*] Not ending but commencing. We talk of troops closing in battle, of coming to close quarters, of fighters closing with one another. The participle is transferred from subject to object, as is not uncommon with adjectival parts of verbs, or verbal adjectives. Cf. vv. 340, 383.

373. *Ward.*] i.e. guard or parry. Cf. i. 38.

375. *Groaning pause.*] Governed by *with* in v. 372.

377. *Rallying.*] This verb is from Fr. rallier, Lat. re ad ligare, to bind up again. It must be distinguished from rally, to laugh at or attack with pleasantry or satire, which is connected with the verb to rail, Fr. railler, Lat. ridere ridiculus, or (see Webster) radere radiculare, or (see Wedgwood) coming from a Teutonic source.

382. *Sunk.*] This is contrary to the modern tendency to confine the form in -u- to the participle, and to use that in -a- for the past tense. In the authorised version of the Bible, in Milton, and in the writers of the eighteenth century, the preterite in -u- is common (Angus, 'H. E. T.' § 298, 3, note). In A.-S., or the earliest English, the past tense and participle of verbs, whose characteristic letter was -i-, were formed by changing the -i- into broad -a-. Varying pronunciations rendered the sound broad -a-, -o-, or -u-. From Alfred to Shakspeare inclusively, -o- prevailed in the South, broad -a- in the North. But the fashion of writing has decidedly changed to -ou- and -u; and in some cases to -oa-, -oo-, and -ai. (Tooke, 'Div. of P.' pt. ii. ch. iv. *ad in.*)

383. *Clarion swell.*] Forms but one notion, one compound word.

387. *Vocal.*] Here strictly the adjective of 'voice,' and not used in its wider and, in poetry, more common acceptation of 'musical, tuneful.'

392. *With measured sweep.*] Probably, in spite of the comma, to be taken with *bending*. Otherwise the meaning must be, 'At the same time as he slowly pulled this stroke through.' With this passage cf. 'L. of L. M.' c. v. ad fin. and iv. st. xvi. *sq.* *Measured* is used of any movement of a rhythmical kind, such as is broken or continued at regular intervals.

— *Burden bore.*] Cf. i. 15.

393. *Cadence.*] Cf. i. 651.

395. *Chorus.*] That part of a song in which the company join the singer. The Greek χορός (khŏrŏs), Lat. chorus, originally had reference

rather to dancing than to singing. It was applied to the band of persons who conducted, with dance and song, the religious rites out of which the tragic drama rose. In the progress of the drama, as the personages developed, the chorus took a more subsidiary part, chiefly filling up with dance and song the intervals between the disappearance and reappearance of the characters. As language could not hand down the dance, posterity attached to the word the notion of singing only, and of singing in the manner here described.

398. *Ditty.*] It appears doubtful whether this word is of Teutonic origin, coming through A.-S. diht, a disposing, command, fore-telling; dihtan, to compose, dictate, write, and connected with O. H. Ger. dihta, a poem: D. dicht; N. H. G. dichter, a poet, &c.; or whether it is the O. F. ditté, dicté, dict, a story poem; Lat. dictum, dicere, to say. The word does not seem to occur in writers earlier than Chaucer, and this is against the former derivation, whilst the fact that Chaucer's spelling is *ditee*, or *dité*, as is also Gower's, seems to argue a French origin. Chaucer has also a word *dite* rhyming with write, which, in sound and sense, more resembles the A.-S. dihtan. Spenser uses *ditt* with the same meaning as *ditty*. Ultimately, both the Teutonic and the classical word may spring from the same source. It was not in early times confined to poetical utterances. 'To be dissolved and be with Christ was his dying *ditty*,' and it is only recently that the idea of a trifling, fugitive, ignoble effusion seems to have attached itself to the word. It has undergone the fate of so many elements of poetic diction, which, 'becoming trite only in consequence of their intrinsic excellence, now suggest to us no ideas but those of schoolboy imbecility and childish affectation.'

399. *Hail.*] This word appears to belong to the group containing heal, health, whole, hale, &c. Tooke (Div: of P. pt. ii. ch. iv.) looks on them all as derived from A.-S. helan, to cover; but the fact that we find Goth. hails, O. N. heill, Gk. ὅλος (hŏlŏs), Lat. salus salve, with same signification, is against this supposition. What part of speech 'hail' is or was, seems doubtful. Hal wæs thu! Be thou whole or healthy, is an A.-S. salutation (wæs hæl = wassail, q. v.) Hæl beadan means to bid or wish one health, whilst in the earliest English there is a verb heilen, heilsen, to greet (Morris, 'Spec. Early Eng.' p. 438). At present it is generally used as an imperative, and probably from the analogy of the Lat. salve is commonly regarded as such. In some cases, however, as here, it is followed by a noun with the preposition to, and must then be viewed as the nominative to a suppressed verb on the analogy of such sentences as 'Praise be to God,' &c. It is not unlikely that the verb to hail = to call to, has had some influence over this word, owing to similarity of sound; but it is of different origin, and is rather connected with hale, to drag; Platt D. anhalen; D. halen; N. H. G. holen (Gk. καλεῖν ?).

400. *Blessed.*] In Webster, Wedgwood, and Ogilvie (?), both A.-S. bledsian blessian, to consecrate, and blis blissian, to rejoice, joy, bliss,

will be found set down as cognate to this word. But Max Müller, 2nd Series, p. 529, remarks, 'From A.-S. *blôt*, sacrifice, *blotan*, to kill for sacrifice, was derived *blessian*, to consecrate, to bless. In Mod. E. *to bless* seems connected with *bliss*, the A.-S. *blis*, joy, with which it had originally nothing in common.'

401. *His.*] Referring to *Chief*, of course. *That* is transposed to suit the convenience of the metre.

— *Glances.*] The same remarks will apply to this word as to glimpse, i. 351. The objective use seems to have been the earlier, then the word was applied to the eye in the act of looking. 'The poet's eye . . . . doth glance from heaven to earth, &c.,' and lastly, it became almost a synonym for 'to look.' The O. E. glent may be the same word, and in early writers *glance* does not seem to occur; *glaunce* is the first form which appears.

402. *Line.*] i.e. race, clan, there being a family tie between all the members.

405. *Bourgeon.*] Though early adopted into our language, this word has never been completely naturalised. In Fr. it exists both as a verb, bourgeonner, and as a noun, bourgeon. In O. Fr. its form was burjon, and accordingly in Wiclif's Bible (Hebrews, ch. xii.) we find *burioungnge* and in Chaucer (Testam. of Love, bk. iii.) *bourioning* and *burions*. Tennyson, 'In Mem.' cxiv., uses the verb: 'Now burgeons every maze of quick.' The -geon has every appearance of an affix. The base of the word has been supposed to be the rare O. Fr. bourre, L. Lat. burra, a bud.

407. *Agen.*] This is the A.-S. ongegen, 'opposite to, against.' In early writers it was divided and spelt thus, a geyn, the -g- being vocalised as usual, cf. main, A.-S. magen; maid, A.-S. magden. The substitution of -a- for -e- seems to have gradually established itself. In Dryden we have again or agen according to the requirements of the rhyme; and Scott, as editor of Dryden's works, may have borrowed his practice, for the form in -en was practically obsolete before the end of last century. The etymology is very fully shown by Adams, § 407, 14.

408. *Roderick Vich Alpine.*] Vich Alpine is the patronymic or surname, Roderick the Christian name, whilst Dhu (black) is a sort of distinctive nickname. Accordingly Scott, in his note, renders the line, 'Black Roderick, the descendant of Alpine.' *Vich*, like *Mac*, signifies 'son;' cf. Fitz in Norman French, and see i. 591.

— *Ho! ieroe!*] Are merely exclamations.

409. *Ours.*] ='our tree,' the notion being supplied from *sapling*.

— *Chance-sown.*] Sown by chance. See Angus, 'H. E. T.' § 256, 5. Latham (§ 272) considers these compounds rare.

410. *To fade.*] Though no purpose is actually signified, yet the use of the infinitive of purpose in these sort of phrases increases their vigour and expression. With the whole line cf. v. 400.

412. *Her.*] Notice that in v. 403 the tree is spoken of as 'it,' whilst in v. 415 it is referred to by 'he.'

413. *Moored.*] Cf. i. v. 225.

— *Him.*] Reflective, cf. i. 142.

415. *Blow.*] 'The ruder it blows, the more firmly does he take root.' The subjunctive is used poetically, or in affectation of an antiquated style. As '*blow*' belongs to a sentence which may be regarded as conditional, and containing an element of doubt, there is some pretext for its employment, though it is decidedly awkward; cf. Latham, § 635. The omission of 'the' before *firmer* is also unusual.

416. *Menteith.*] For this district, cf. i. 89.

— *Breadalbane.*] The poet refers to the country higher up the Tay, about the Loch of that name.

417. *Echo.*] Imperative.

419. *Glen Fruin.*] The 'Glen of Sorrow' lies at the south-western extremity of Loch Lomond. Castle *Banochar*, the ancient seat of the Colquhouns, overlooks its entrance. *Luss* and *Ross-dhu* are on the shores of the Loch, a little more to the north. These passes have been the scenes of many blood-thirsty encounters, more especially between the Mac Gregors and Colquhouns. See Scott's note.

420. *Slogan.*] Gael. sluagh-ghairm, lit. army-cry. It is the yell raised by the Highlanders as they rush on to battle; cf. 'L. of L. M.' c. i. st. vii.; c. iv. st. xxiv.

422. *Her.*] Cf. i. 375, 264, note.

423. *Saxon.*] Or Sassenach, the name given by the Highland Kelts to all the Southern people of the Lowlands, or England; cf. 213. Here it applies to *widow* and *maid* equally.

424. *Raid.*] Etymologically the same in all probability as 'ride.' See Ogilvie, Webster, &c.

426. *Lennox.*] Cf. v. 216.

— *Leven-Glen.*] Glen Leven.

429. *Vassals.*] Not used in the strict feudal sense of the term, but as a name for servants and retainers. The Scotch seem to have employed the word more freely and longer in this sense.

431. *Rose-bud.*] Ellen.

433. *Seedling.*] Cf. sapling, v. 409, and i. 259.

— *Gem.*] In the sense of a bud, not a jewel. Richardson seems to think that this former signification is derived by way of metaphor from the latter, but he is wrong. The Lat. *gemma means primarily 'bud.'* Et trudit *gemmas* et frondes explicat *annes*, *Virg.* 'G.' *ii. 335, which* Dryden renders, 'And spread *their gems the genial warmth to share,*' 'G.' ii. 455. The word is very likely connected with gen, the root of genus, generate, &c.

433. *Seedling gem.*] Carrying on the vegetable metaphor, means a child.

435. *In their shadow.*] As a shoot grows under the parent tree.

ANALYSIS (439—585).—*Ellen's elder companion, Lady Margaret, hastens to welcome the warrior, and bids Ellen join her. She, however, hears the blast of a horn from the mainland, and slips off in her boat with Allan Bane. On the shore she finds her father, who embraces her lovingly, and presently she notices that he is accompanied by Malcolm Graeme, her lover. The minstrel cannot restrain a tear, and Douglas rightly attributes his grief to the memory of his master's former grandeur, and to the feeling of contrast between that master's low estate and Roderick's triumphant pride. He then comforts his attendant by declaring himself happier in his daughter's affection and his bard's fidelity than he ever was before. Ellen, to hide her joy at these words, plays with her father's hawk, and as she does so her grace and beauty strike with new force her admiring lover. Malcolm is a tall, well-built, fair-haired youth, skilled in the chase and in all manly sports, light-hearted, honest, and truthful. In his manhood he bids fair to excel even the redoubtable Roderick. As they row back to the isle, Ellen remonstrates with her father for staying away so long. He says that having wandered to Glen-finlas he found himself in danger there amongst hunters and horsemen, and that Malcolm, though restricted to certain bounds as a royal ward, showed him the way back.*

443. *As echoing.*] *As* with a participle in the poetic style is equivalent to 'as if;' cf. vv. 59, 64, 83, 792. But here it would seem that the women did really make a sound, and so the phrase must be intended to express, 'Whilst they echo back.' It is an unusual expression in this sense.

446. *Darling.*] Cf. i. 259.

448. *Land.*] *Ere* is one of the conditional conjunctions mentioned by Latham, § 634, as occasionally requiring to be followed by a subjunctive. The element of doubt, if there be one, arises from the fact that *to greet* expresses a purpose in the mind of Lady Margaret, and not an absolute and actual fact.

449. *A Douglas thou.*] For the ellipse of 'art,' see Adams, § 611; Angus, 'H. E. T.'; and cf. v. 636.

450. *And shun.*] This may be explained by supposing an ellipse of 'dost thou,' but it is perhaps more in accordance with the broad principles of language to say that such phrases are wholly ungrammatical, and of the nature of interjections. The speaker, animated and in a hurry, throws out the rough unshaped signs of what is in his mind, his desire being to join ideas together as closely and rapidly as he can. In Latin and French it is the idiom to use the infinitive in such cases, and perhaps we may be unconsciously doing the same thing in English; cf. vv. 98, 136. The Douglasses were a family of warriors, and their women would therefore be bred in all the usages of chivalry.

454. *Mid-path.*] Cf. i. 276.

454. *Sprung.*] Cf. v. 382.

455. *List.*] Poetic for *listen*. It is perhaps impossible to say why we have retained -en, the affix -an of the A.-S. infinitive, in such words as listen, own, open, awaken, hearken, &c., and preferred these forms to the shorter ones (see Craik, 'Jul. Cæs.' v. 1.). The case is somewhat different with regard to moisten, fatten, &c., for in these the affix has a factitive force, and is appended thus to almost any adjective or substantive. The primitive verb means to please: 'Attend ye all who list to hear,' Macaulay. Cf. Adams, § 377.

457. *Be ours.*] Cf. v. 33.

458. *Waft.*] Is more usually and appropriately used of sailing. The wind is said to waft or fan a vessel across the sea; cf. v. 859.

460. *Eagerly.*] Qualifies *scanned*. Eager, Fr. aigre, Lat. acer; cf. meagre, Fr. maigre, Lat. macer; vinegar, Fr. vinaigre, Lat. vinum acre.

— *Scanned.*] Scan in its primitive sense of 'to climb,' Lat. scandere, is becoming rare. It is nearly always used as here, or technically of measuring verses foot by foot.

465. *Given.*] By God. For etymology, see Ogilvie.

466. *Heaven.*] The instinctive affection of the parent for the child, not being connected directly or indirectly with the senses or based on selfish motives of any kind, is supposed by the Christian moralist to resemble somewhat the love that binds together the souls of the righteous in a future state. All other human ties are considered to be tainted more or less by earthly passions, which, if not actually sinful, are looked upon as tending towards sin.

467. *Tear.*] A.-S. teher, Goth. tagr, Gk. δάκρυ (dakru), Sans. (d)asru. As -d- may dwindle into -l-, we get also from the same source Lat. lacruma, Fr. larme. Max Müller, 2nd Series, p. 259.

470. *Stain*, &c.] That is to say, an angel might shed such a tear without disgrace or shame.

— *Angel.*] Lat. angelus, Gk. ἄγγελος (angĕlos), a messenger. The term was at first applied to those supernatural beings who are represented as doing the bidding of God in heaven and on earth. It is now, in a lax manner, used of the souls of those who are dead, though of course the messengers of God are generally conceived to have existed before man's creation. Cf. Milton, 'P. L.' v. 493, 577 *sqq.*, *et passim*.

— *Stain.*] According to the most probable etymology, must have meant originally to take away the existing colour of an object rather than to impart a new one. It is supposed to be an abbreviation of 'distain,' which from Chaucer to Drydon may be found frequently, but always in the same sense as *stain*. The Fr. desteindre (Lat. dis tingere) however, whence it seems to have originated, signifies to deprive of colour. A similar mutilation appears in sdain = disdain, sport =

disport (?), stress = distress. It is called aphæresis in some grammars, cf. Angus, 'H. E. T.' § 191.

475. *Holy.*] Belongs to that large group of words comprising heal, hail, whole (O. E. hole), wholesome, &c. Cf. v. 389.

476. *Though.*] Introduces a contrast, not as one might perhaps suppose to *holy*, but to the idea of weeping generally, which is foreign to our conception of a rough old warrior like Douglas.

— *Weeped.*] Latham, Angus, and Adams do not notice this preterite, nor does there seem to be any authority for it. Probably the exigencies of the rhyme led Scott to coin it.

477. *Nor.*] Negatives *marked* in v. 479.

— *Faltering.*] Cf. i. 81.

478. *Welcomes.*] Cf. i. v. 62, and Adams, § 167.

479. *Marked.*] In this sense 'to mark' is not used in ordinary prose, 'remark' being substituted for it. If the poet intends to say that Ellen was absolutely unconscious of her lover's presence, he certainly exaggerates the filial affection and maidenly modesty of his heroine beyond the bounds of nature. Perhaps it is meant that she gave no sign of recognition.

480. *Aloof.*] = apart, aside, far off. Most etymologists state this word to be simply 'all off,' but bring forward no historical testimony to support their view. Others again make the a- to be the ordinary Southern form of -o- or -on (cf. v. 306; i. v. 150; Morris, 'Spec. Early Eng.' p. 384; Adams, § 297), considering the -loof a corruption of loft in aloft. Wedgwood suggests the nautical term 'luff' as the source of loof. Luff, meaning 'to put the ship's head to the wind,' was formerly spelt and pronounced 'loof.' It came to us with other seamen's phrases from the Dutch, at a comparatively recent date of course, in the sixteenth or seventeenth century. No instances, however, of 'aloof' are quoted by Richardson in earlier writers than Shakspeare and Surrey.

481. *No.*] She did not mark him.

— *Named his name.*] This must not be confounded with the cognate objective. Cf. i. 625, and Adams, § 465.

483. *Wistful.*] Wist is a preterite of the obsolete verb wis, but like wot, the preterite of wit, whenever it occurs now-a-days it has almost the force of a present; see Adams, § 372. Wistful then signifies thoughtful, but it shows a tendency to limit itself to the sense of 'anxious,' 'painfully inquisitive,' according with the word 'piteously' in v. 485.

— *The while.*] Cf. v. 393, 35; i. 431. There is a slight tinge of Scotticism in the expression.

485. *Piteously.*] For etymology, see i. 380, and cf. Craik, 'Pul. Cæs.' v. 346. The meaning here scarcely even comprises an idea of compassion, for that would be rather an insult to the Douglas.

488. *Gathering spray.*] In the hackneyed phraseology of mediocre

poetry there is a quality the very reverse of 'curiosa felicitas.' Scott, from his hurried and careless way of writing, often falls into this vice. There is no point in calling a tear 'spray' in this particular passage, and there is something approaching to nonsense in joining the epithet 'gathering' to 'spray.'

492. *Glistening.*] For other members of the group of onomatopœia to which this word belongs, see v. 401 and i. 351.

493. *I'll tell.*] An object can easily be supplied from *meaning* in v. 491. On the coalescence of verbs and pronouns, see 'Stud. Man. Eng. Lang.' p. 271, lec. xviii. § 6.

494. *Led the lay.*] In certain locutions 'lead' has acquired a mere vague, diffuse force, like the Lat. ducere, Gk. ἄγειν (agein), which may perhaps have influenced it. Cf. Goldsmith, 'Deserted Village,' v. 18: 'Led up their sports beneath the spreading tree.' Here it may mean that he did actually lead or direct the other singers.

495. *O'er.*] The minstrel sat over the gateway. Cf. v. 140.

497. *Percy's Norman pennon.*] The Norman Percies had charge of the Northern marches or border. They were of course engaged in perpetual struggles with the Scotch. Probably the poet is not referring to any historical event, since he does not profess to build his poem on any substantial basis of fact. The Douglas of this poem is an imaginary uncle of the Earl of Angus mentioned in the note to v. 142; cf. also v. 307.

— *Pennon.*] See i. 564.

499. *Twice ten.*] This periphrasis, or roundabout way of expressing numbers, is a peculiarity of poetry. 'Four times fifty living souls,' Coleridge, 'Anct. Mar.' pt. iii. It may be borrowed from the Latin, in which the same poetical idiom prevails.

499. *A name.*] Par. 'The lowest of whom possessed a rank and title equal to Roderick's.' That part or quality of an object which we are especially contemplating, is often spoken of as though it were the object itself. With regard to *name*, the usage may perhaps be adopted from Latin, in which language nomen often stands for a person, a family, or a race.

> They list with women each degenerate *name*.—DRYDEN.

502. *Trust me.*] = believe me.

— *So.*] The corresponding 'as' will be found in v. 508.

503. *Marshalled.*] Formed from the noun 'marshal.' 'Field-Marshal' is the highest military title in the English army, but the term 'marshal' is also appropriated to other minor civil offices. We have the word through the Fr. maréchal, which, besides the meanings attached to our word, also signifies a farrier, or blacksmith. The O. Fr. mareschal is to be traced to the O. H. G. marah-scalc; marah (cf. E. mare), a horse; scalc, a servant. Like most titular names, it has therefore passed from the lowest to the highest. Cf. seneschal.

504. *Waned.*] 'Wane' is probably allied to 'want,' as 'wone' to 'wont,' cf. i. 408. It is appropriately used with *crescent*, being technically applied to the moon as she grows less and less.

— *Crescent.*] The 'badge' of the Percies was a silver crescent. See Burke's 'Heraldic Illustrations,' p. 1.

— *Owned.*] = acknowledged.

506. *Blantyre.*] The Priory of Blantyre was situated on a lofty rock almost opposite to Bothwell Castle. The peerage that bears the name was not created until the seventeenth century.

507. *Flung back.*] = 're-echoed.'

508. *As when.*] This clause is linked on but carelessly to the previous one. The strictly logical and grammatical construction should have been, 'I was not so proud of that crowd as I am of this welcome.' Instead of this Scott omits 'I am,' and balances an adverbial time sentence against a prepositional phrase.

509. *Dear.*] Comes in very feebly as an epithet to *affection*. But it rhymes with *tear* excellently.

511. *Aught.*] See v. 146, and Latham, § 274, 9, where it is stated that the -a- or -o- is the Mœso-Gothic aiv = ever.

— *Knew.*] See i. 580.

513. *Out-beggars.*] It is evident that the poet intends to convey some such meaning as follows—'This welcome more than compensates for all my losses.' But how can the sense be extracted from the words? To out-beggar on the analogy of out-shine, out-bid, out-run, &c., &c. would signify 'to excel in beggaring,' but this interpretation would almost reverse the sense of the passage. If we take *out* merely as an intensive prefix, and *beggar* with the force it bears in such phrases as 'it beggared all description,' then the words may be paraphrased thus, 'This welcome reduces all my previous losses to poverty, helplessness, or nothingness.' The expression 'to reduce a loss to beggary' will even then be sufficiently awkward and extraordinary.

514. *Delightful praise.*] Interjectional.

515. *Dew-drop.*] Possibly the poet means to suggest that tears of pride and joy glistened in her eyes.

516. *Bashful.*] The verb to bash, from which this adjective is derived, never seems to have been very freely used, and is now superseded by to abash. Both are to be traced to 'base.' Gower uses 'abasshe' as a noun.

518. *Shame-faced.*] One of the frequent cases in which similarity of sound has led to an erroneous spelling and a mistaken etymology (cf. island, could). *Shamefaced* has in its origin no connection with 'face,' it is 'shamefast' (protected by shame), like steadfast. 'Shameful she was in maiden's shamefastnesse.'—Chaucer, 'C. T.' 14,989. 'When Nicholas Clifforde sawe himselfe so sone aposed he was shamfast.'—Berner's 'Froissart Cron.' vol. ii. c. 374. See Trench, 'Eng. Past and Pres.' p. 140; Angus, 'H. E. T.' § 158.

518. *To hide.*] 'In order to hide.' With this infinitive of purpose we should expect Ellen herself to be the subject of the sentence.

519. *Hawk.*] Cf. v. 523, and i. v. 66. A bird of prey domesticated, and trained to kill other birds for its master. Etymology seems to connect it with 'havoc.' 'Cry *Havoc!* and let slip the dogs of war.'—Shaksp. 'Jul. Ces.' act iii. sc. 1; and cf. Craik's note. As the sense 'hawk' belongs to the word in many Teutonic languages (A.-S. hafoc, D. havik, G. habicht, Icel. haukr), probably this was its original meaning. The exclamation being used at first to cheer on the bird of prey, and next employed on the battle-field, afterwards became more general in its application, and formed itself into a new noun, signifying 'devastation.' Trench (Study of Words, p. 241) thinks that the mere character of the bird gave rise to the broader use of its name, but this is questionable.

520. *Caresses.*] Some have ingeniously traced this word through the Fr. caresse to Gk. καταρέζω (katarezō), to stroke down; but this idea is hardly tenable in face of the frequent recurrence of the suffix -esse, and of the existence of the Ital. carezza, an obvious derivative of Lat. carus, dear. It is true that the Lat. -c- passes into -ch- in the Fr. cher and charité. The word was scarcely English in 1658. (See Angus, 'H. E. T.' § 62.)

521. *Whimper.*] 'Bark, yelp, howl, snap, snarl, whine, *whimper*, are words directly derived from the dog language.'—Farrar, 'Chaps. on Lang.' p. 148; Wilson's 'Prehistoric Man,' i. 83.

522. *Whistle.*] Hawks were taught to obey a whistle. Notice these onomatopœias—whistle, whisper, whymper, whine, wheeze.

524. *Relaxed.*] Not necessarily 'shut his eyes.' It perhaps merely expresses that he ceased the keen restless watching peculiar to such birds.

525. *Unhooded.*] The practice was to cover the eyes of the hawk, whilst he was on the perch, with a little cap or hood. Hence we have the verb 'hood-wink.' On terms of the chase, see 'Stud. Man. Eng. Lang.' p. 418.

526. *Trust.*] 'Be sure,' 'Believe me.' Cf. v. 502.

— *Guise.*] Cf. i. v. 38.

527. *Goddess.*] The Roman Diana, or the Greek Artemis, virgin deities presiding over the chase and sylvan life.

529. *O'erweighed.*] 'Estimated at all too highly.'

532. *Stole.*] 'To steal a glance' is not to obtain a look from any one surreptitiously, but to turn one's gaze upon a person in a furtive, hasty, shy manner. In the same way we talk of stealing a march, or an advance. Cf. i. v. 424.

533. *Enthusiast.*] From the Gk. ἐνθουσιάζειν (enthousiazein—ἐν, θεός, termination -αζειν), to be inspired by some God or divine impulse. Enthusiasm was long employed in theological controversies to describe 'the temper of mind in which the imagination has got the better of

the reason.' More recently it has been extended to patriotism, love, emotion of all kinds, and even to scientific pursuits ardently followed out. There still attaches to the word a covert sneer and under-tone of contempt.

538. *Sent his soul.*] Cf. v. 247, i. v. 538.

535. *Knit.*] 'Put together.'

536. *Plaid.*] Cf. i. v. 368. The Gael. is plaide or perhaps filleadh, as it appears in fillibeg. This is said to be peallaid, a sheep-skin, peall (cf. Lat. pellis) meaning a hide.

— *Hose.*] The socks of the Highlander, reaching about half way to the knee, are usually of the same pattern as the plaid, and this pattern is different for each clan. Cf. v. 343.

541. *The ptarmigan.*] Cf. i. 440. This bird becomes white in winter and the difficulty of distinguishing it renders it safe from many enemies. See Wood's 'Nat. Hist. Birds,' p. 640.

— *Snow.*] A.-S. snâw; Goth. snaios; O. H. G. snio; Sw. snö; Lat. nix, nivis; Gk. νίψ, acc. νίφα (nips, niphα); W. nyf. For the presence or absence of -s- cf. i. v. 342, note.

546. *Winged with fear.*] Though fear gave her more than her ordinary speed, 'lent her wings,' as we sometimes say.

547. *Mountaineer.*] i. e. Malcolm. The termination -eer must not be confounded with the Teutonic -er and the Lat. -er, -or. It is the Fr. -ier (cf. grenadier) which again is one form of the Lat. -arius (cf. Lat. Januarius, Fr. janvier). See Cornewall Lewis, 'Rom. Lang.' p. 123.

548. *Right.*] Vaguely intensive, conveying the impression that he could go straight there, all the distance, without a check.

549. *Sob.*] Generally used of the involuntary catching of the breath that occurs when we weep. 'Sighing is caused by the drawing in of a greater quantity of breath to refresh the heart that laboureth; like a great draught when one is thirsty. *Sobbing* is the same thing stronger.' Bacon, 'Naturall Historie,' § 714, ap. Rich. 'This (the sigh), when the mind is strongly affected, is repeated; sorrow succeeds these first emotions, and tears are often seen to follow'; *sobbing* is the sigh still more invigorated.' Goldsmith, 'Anim. Nat.' pt. ii. ch. v.; Ibid. It is an onomatopœia with which we may compare sup, sip, sough, &c. Except in describing an utterance of sorrow, it is rarely used; cf. v. 758.

— *Confess.*] 'Betray, or show.' There is a species of zeugma in attaching both *press* and *confess* to the auxiliary *could*. *Would* is required for *confess*.

550. *Accord.*] Has associated itself with 'chord' in most minds, and is generally employed as a metaphor borrowed from music. Like concord it is, however, connected with the Lat. cor, cordis, heart.

552. *Came.*] Came to his heart, or simply came across his path, were known to him.

554. *Lightsome.*] See Angus, 'H. E. T.' § 146, *d*. The termination is the A.-S. -som, Ger. -sam. Cf. Gray, 'Ode on Eton,' v. 45, note.

556. *Yet.*]. Such liveliness might seem to indicate want of more solid and firm qualities.

— *Nearest.*] Who knew the truth most nearly, or who approached most closely to the knowledge of the truth. Probably the word is used more for the sake of the alliteration than with a view to its own proper meaning.

558. *Bards.*] Minstrels who noticed the animation and fire that came into his face whilst they sang to him.

560. *Said.*] What follows is in the oblique, the particle 'that' being omitted.

561. *Renown.*] Is said to be from Norm. renun. An old form, 'renome,' or 'renown,' is found in Chaucer, Gower, Spenser ('F. Q.' i. v. 8; 43), and early writers, and the Fr. form is renommée. All come originally from Lat. re nomen. 'Trench,' 'Eng. Past and Pres.' p. 103.

562. *Mountain fame.*] The report, rumour, common talk of the mountaineers.

563. *Quail.*] This is inelegant after the passive auxiliaries *should be*, even though *should* is separated from *be*. *Quail* is of A.-S. origin, and is perhaps connected with quell and kill. The partial resemblance in sense and sound of quake and Lat. quatere is worth noticing.

564. *Way.*] Cognate objective. See i. 625.

566. *Urge thy chase.*] 'Why allow the chase to draw you so far away from home?' The construction of verbs placed as *urge* is in this sentence does not appear to be discussed in the ordinary grammars. If there is an ellipse of 'thou' only, then Scott should have written 'urgest,' but he would have committed a solecism in doing so. Perhaps, then, we must suppose 'dost thou' to be omitted. But it would be more in accordance with the analogy of classical languages, as well as of modern German and French, to regard '*urge*' as an absolute infinitive, explaining it by an habitual ellipse of some principal verb, or, still better, by the consideration of the rapid, broken, interjectional character of such passages as contain it. Cf. Donaldson, 'Lat. Gr.' § 180; Wordsworth's 'Gk. Gr.' § 160. When in such irregular constructions a transition to the passive is necessary, it is quite natural, and quite in accordance with the analogy of other languages, to substitute a past participle for the infinitive, as is done in v. 567.

567. *And why?*] An aposiopesis (cf. v. 98). She was going to ask why Malcolm was with him, but stopped for shame. Cf. v. 573.

568. *Speaking eye.*] When we convey our thoughts by a look rather than by words the eye is said to speak.

570. *'Tis.*] For, or because, or some other illative conjunction is omitted. Cf. i. 74.

571. *Gallant.*] Cf. i. 81, 155.

571. *Pastime.*] A compound of the verb 'pass' and the noun 'time.' Latham holds that even in this case the last is the principal or leading element, whilst the first only particularises or qualifies (see Latham, § 265). This seems very questionable, for it is hardly reasonable to look on the verb as otherwise than active and governing the noun. (*Cf.* Angus, 'H. E. T.' § 156, 5.) The word appears to have been spelt passo-time and paste-time. It was probably of home formation. The earliest specimen quoted in Richardson is from Sir T. Elyot (temp. Henry VIII.). From the French passe-temps we once had a short-lived derivative 'pastance.'

— *Reft.*] Are we to take this participle as in agreement with *pastime* (cf. 'With that care lost went all his fear,' Milton, 'P. L.' ii. 48), understanding it again with *were* in the next line, or are we to pause after *pastime* and take *reft* and *were* together? The clause is equivalent to the first half of a conditional sentence.

572. *All of Douglas . . . left.*] The only remnant left to me of my former occupations, dignity, and freedom.

574. *Glenfinlas.*] See map. This valley lies to the north-east of Lake Katrine, running down between Ben An and Ben Ledi to the Brigg of Turk. The legend from which it received the name of the Glen of the Green Women is told by Scott in one of his ballads. (See *Globe* Scott, p. 436.)

576. *Hunters.*] Stragglers from the party to which Fitz-James belonged.

— *Scoured.*] Ranged swiftly over the ground. With *scour* in this sense, cf. scurry and the obsolete scur. The source of the word may be traced in the L. G. schüren, scheren, to run away; or perhaps in the Lat. excurrere, Ital. scorrere. In favour of the last etymology we find in Berner's 'Froissart,' ap. Rich. 'scurrers' used for Fr. coureurs. Wedgwood makes this word identical with 'scour' in the sense of rubbing; but the connection ought to be traced historically if it has any existence at all. The derivation of this last 'scour' is also doubtful. It may be allied to the L. G. schüren, schören, schauern, &c., to scrap, scour; or, again, it may be the Fr. écurer; O. F. escurer, to clean, polish; Lat. excurare.

577. *Royal ward.*] The Graeme's parents were dead, and therefore, during his minority, both he and his property were held in trust by the king. In order to wean the young chieftain from the wild and lawless habits of his forefathers, he was educated under the king's care, and restrained within certain bounds, under penalty of losing his lands, and perhaps his life, if he broke loose. For *ward* cf. i. 38. It has two senses signifying both the act of guarding and the thing guarded.

578. *Risk'd.*] Risk neither occurs in the authorised version of the Bible, nor in Milton. Richardson's first quotation is from Locke. It is from the Fr. risque, and was spelt so at its introduction. The etymology of the Fr. word is obscure. See Ogilvie.

580. *Guide.*] Comes through the Fr. from a Teutonic source. Compare A.-S. witan, to know, &c., and see i. 38, 595.

— *Unpursued.*] Probably agrees with the subject of the verb *guided*.

582. *Despite.*] Properly a noun, but has passed into a preposition through the familiar corruption of the phrase, 'in despite of.'—Fr. 'en dépit de.' This phrase is found as early as Langland's 'Piers Plowman' (ap. Rich.). Despite is from Lat. despectus (a looking down upon), through Fr. dépit. Spite is an abbrevintion of it, as stain of distain (cf. v. 470), though some have been misled into a false etymology by the resemblance of spit.

— *Spleen.*] The name of the organ in which the passion was supposed to have its seat has become the name of the passion itself. Phlegm, humour, melancholy, sanguine, heart, and in some cases, liver and bowels, are all employed to denote various mental affections, from a real or supposed connection between those constituents of the body and certain states of soul. See Trench, 'Select Glossary,' s.v. Humour and Melancholy; Farrar, 'Chaps. on Lang.' p. 231. Here the emotion spoken of is jealousy. Spleen generally denotes mere morose anger or ill-temper.

583. *Strath-Endrick.*] The river Endrick flows down a southern valley of the Grampians into Loch Lomond at its eastern corner.

584. *Peril.*] Originally a noun from the Fr. péril, Lat. periculum. By a common process we have converted it into a verb within the limits of our own language, for there is no Fr. périller, nor is the Lat. periculari a word of real existence.

ANALYSIS (585—740).—*Roderick checks the displeasure he feels at the sight of Malcolm, and they pass the day pleasantly until at noon a messenger brings news to Roderick that makes him thoughtful and anxious. In the evening, by the fireside, he tells his companions that the king, under the pretext of a hunting expedition, is coming to crush the chieftains of the north, as he has already crushed those of the border, and that Douglas was seen by spies in Genfinlas. All are filled with grief and fear, and Douglas declares that to avoid bringing evil on his host he and his daughter will go forth and seek refuge in the forest till the danger is past. Roderick answers that if Ellen will marry him, and Douglas fight by his side, he will defy the king. Just as a sleep-walker, who wakes to find himself on a dizzy height, is tempted in his confusion to throw himself down, so Ellen, in her terror, thinks for a moment of consenting. Malcolm seeing this, struggles to speak. The Douglas anticipates him, and tells Roderick that Ellen never can be his wife, and that he himself can never fight against his king. He bids the chief abandon him, and sue for pardon.*

587. *Eye.*] =*look*. Cf. i. 586.

589. *Whiled away.*] i.e. beguiled. It is not unlikely that the rare and obsolete intransitive to while=to loiter (e.g. 'the whiling moments,' 'the whiling time.'—'Spectator,' Nos. 622, 448) was the origin of our common modern transitive verb. In other Teutonic languages (see

Webster) the verb is always intransitive, and Richardson quotes it with no other force.

591. *High noon.*] It is possible that 'high' may be used in this phrase with some reference of the sun's height when in the meridian. But the adjective, like 'full' 'all,' has often a vague intensive force with a very wide range of application; cf. high-way, high time, high-treason, high seas, high day; and see Webster for a longer list.

— *Light.*] Expeditious, swift—as we talk of light infantry, light horse.

592. *Parley.*] This word does not seem to be of ancient date, but the time and mode of its origin are not precisely made out. There is no French noun from which it could have come, as is the case with tourney, journey, alley, &c., on the analogy of which it must have been formed. In Shaksp. (Hen. V. act iii. sc. 3, l. 2) we have 'parle' in one syllable.

594. *Were the news.*] News did not originally signify tidings or the relation of fresh occurrences, but the occurrences themselves. Thus Burton 'Anat. Mel.' says, 'It is no news to fight from morning to night;' cf. Lat. nihil novi. Perhaps the phrase 'to hear news' sprang up, and from this usage 'news' shifted, and afterwards fixed its meaning to what it now denotes. Whether the Fr. nouvelles was in any way the etymological source of our word, or merely served to influence its application, does not appear clearly made out. It is rare at present to find the word with a plural verb, but as with 'alms,' 'gallows,' &c., a certain amount of variety still exists; perhaps in earlier writers the plural construction is the general rule (see Latham, 'Elem. Eng. Gram.' § 96. 3). Berner's 'Froissart' (ap. Rich.) uses 'them' referring to 'newes.' Milton has 'For evil news rides post, while good news baits.' 'Suspense in news is torture; speak them out.'—'S. A.' vv. 1538, 1569. In the authorised version of the Bible 'news' only appears to occur once, and without showing its number. Latham looks on it as a genuine plural form, but gives no substantial grounds for doing so. There is nothing contrary to the universal tendencies of language in the fact that a collective noun, whether singular or plural in form, should take at one time a plural, at another time a singular verb. Cf. Angus, 'H. E. T.' § 365.

596. *Banquet.*] Cf. i. 176.

— *Made.*] ='finished.'

597. *Flame.*] Of the hearth.

601. *As studying.*] Cf. v. 443. As if seeking for language in which he might express what he had to say without alarming or offending his hearers. For omission of article cf. i. 38.

603. *Long . . . played.*] This gesture is generally considered to indicate suppressed anger. In this case it merely betrays nervous irritability.

605. *Be.*] Imperative, if a third person present imperative be admitted; otherwise we must endeavour to explain it as a subjunctive, the principal verb being dropped, according to the analogy of the Latin *sit* in similar sentences. See Angus, 'H.E.T.' § 283, note. Adams, § 299.

606. *Glozing.*] There seems to be a slight confusion between the derivatives of the Gk. γλῶσσα (glôssa), a tongue, and the onomatopœian group with which 'glow,' 'glossy,' &c. are connected. *To gloze* means either transitively or intransitively 'to give or assume a smooth, brilliant, specious exterior,' but it is seldom used except of the work of the tongue:—

> So glozed the Tempter, and his proëm tuned.
> MILTON, 'P. L.' ix. 549.

Glozing lies.—Ib. iii. 93.

Similarly 'gloss' an interpretation, generally signifies an artfully specious and false meaning.

607. *Kinsman.*] This noun together with 'mother,' 'Ellen,' 'Gromo,' in the following lines are all vocatives connected with the verb 'list,' v. 615.

608. *Vouchsafe.*] This belongs to the class of compounds in which one element is concealed—incomplete compounds, as they are sometimes termed. (Cf. Latham, § 267. Angus, 'H. E. T.' § 257.) In O. E. the phrase was, 'vouch us safe,' says Angus, but in the 'Chroniclers' and 'Piers Plowman' the word is used much as it is now. For the subjunct. cf. v. 447 and i. 21, note.

609. *Mine.*] Used poetically for the sake of the sound before the mute 'h' of *honoured*, or there may be an affectation of antique diction.

610. *Turn.*] Cf. v. 566, note.

612. *Full.*] The adverbial use of 'full' to qualify other adverbs and adjectives belongs now almost exclusively to poetry. We employ 'fully,' but in a more restricted sense.

613. *When age,* &c.] See v. 577.

615. *List.*] See v. 455.

— *Vindictive.*] See i. 125.

616. *Boasts,* &c.] There is some historical foundation for what is here put into Roderick's mouth. In 1529 James V. did make a sort of royal progress through Ettrick forest, partly for the sake of sport, partly for the purpose of hanging some of the more troublesome free-booters. See Author's note.

— *The Border-side.*] The strip of land running on either side of the line that separated England from Scotland was, until after the union, infested by bands of marauders under the leadership of well-known and influential chiefs. Some of these were Scotch, some English, and the continual warfare between the two countries afforded

a pretext for plundering to either side, but national hatred was not a real motive with these land-pirates, and most of them

Sought the beeves that made their broth
In England and in Scotland both.

'The Lay of the Last Minstrel' describes the Border moss-troopers under their most favourable aspect.

617. *Who.*] In the English of the sixteenth and seventeenth centuries, it was not so unusual, or accounted so inelegant, as it now would be, to interpolate words and even occasionally a false antecedent between the relative and its true antecedent. Scott is here, for the sake of the metre, adopting this antiquated arrangement. See Craik, 'Jul. Cæs.' v. 18.

619. *Themselves.*] Instead of the animals they expected to pursue.

— *Toils.*] Supposed to be from the Fr. toile (cloth), Lat. tela (texilia), texere, to weave: cf. voile, velum, vexillum; aile, ala, axilla. Toile is used in a somewhat similar sense in the French phrase 'toile d'araignée,' 'spider's web.'

621. *Loyal.*] Cf. i. 89. With the attribution of the moral quality of the possessor to the inanimate object possessed all must be familiar. Loyal and legal from the same origin have very different meanings; for this divergence see Trench, 'Study of Words,' p. 199. n.

623. *Loud cries*, &c.] This expression is from the Bible. Cf. Genesis, iv. 10: 'The voice of thy brother's blood crieth unto me from the ground.'

— *Meggat's mead.*] The Megget or Meggat is a small river flowing into St. Mary's Loch, which lies in the course of the Yarrow not far from its source. The name may refer to the Margaret of the 'Douglas Tragedy' ballad. (See Scott's 'Border Minstrelsy.') There is, however, another Meggat, a feeder of the Esk.

624. *Yarrow braes.*] All this district was familiar in every detail to Scott, who from his earliest boyhood to his death was never weary of rambling through its scenery. Abbotsford, his home, was within the Border country, lying upon the Tweed a little lower down than the Ettrick and the Yarrow, but above the junction of the Teviot. All Scott's writings are full of allusions and references to this part of Scotland. 'The Lay of the Last Minstrel' (especially C. VI. st. ii.) and the Introductions to Cantos II. and III. of 'Marmion' may be compared.

— *Brae.*] On *bray*, signifies any declivity, but more particularly the steep bank of a river. It is connected with 'brow;' Richardson says as 'bay' with 'bow,' but this is not a very satisfactory account. There appears to have existed both in the Keltic and Teutonic languages a vocable bra, or bre, or brach, signifying an eminence. From this we have 'brow' in direct course through Saxon, or whatever we may call the language of the Low German settlers. 'Bray,' on the other hand, seems a legacy of the Kelts. At all events, it has been always a northern

provincial word, and does not appear in written English before the seventeenth century. Even now it is not familiar.

625. *Ettrick.*] This river, rising near Moffat, runs parallel to, and south of the Yarrow, and falls into the Tweed.

626. *Teviot.*] Another tributary of the Tweed, flowing from the Cheviot Hills, and nearer the Border than the Ettrick.

628. *Sheep-walk.*] 'Thereafter was great peace and rest a long time, where through the king had great profit; for he had ten thousand sheep going in the Ettrick Forest, in keeping by Andrew Bell, who made the king as good count of them as they had gone in the bounds of Fife.' Pitscottie's 'Hist.' quoted in Author's note.

630. *Ruthless known.*] The classical 'pity' has almost supplanted the A.-S. 'ruth' in ordinary language. The derivative *ruthless* is, however, still employed with frequency. Neither 'rue' nor 'ruth' occur in the authorised version of the Bible, though they appear in Wiclif. With regard to the construction, though in prose we should say, 'known to be so ruthless,' yet it is not necessary to suppose that there is an ellipse here. Other participles, such as 'esteemed,' do not require 'to be,' and poetry extending the analogy neglects the customs of prose.

631. *His end the same.*] This is a nominative absolute; the participle 'being' is omitted. The same remark applies to the next line. See Angus, 'H. E. T.' § 361.

633. *What grace,* &c.] There is an ellipse of the verb. Par. 'You may conjecture what mercy will be shown to us, Highland chiefs, from the treatment that the Borderers have received.'

634. *Chivalry.*] Fr. chevalerie, cheval (a horse); Lat. caballus. Used from very early times in all its modern senses. 'Myd strengthe and god chyvalrye in Christene men bond.'—Robt. of Gloucester. 'He bigan to speke tille alle the chivalrie.'—Robert of Brunne (ap. Rich.). Cavalry, from the same Lat. source, seems to have been much later introduced, either as the Span. cavallero, which occurs in Shaksp. and contemporary writers, or as the Ital. cavaliere, the abstract force being added more recently still. See Corn. Lewis, 'Rom. Lang.' p. 111.

635. *Yet more.*] Are we to regard these connective words as a simple conjunction like 'furthermore,' 'moreover,' or as a condensed abbreviated form of some such sentence as 'There is yet more to tell'? Grammatically they have the value of a simple conjunction, whilst the punctuation inclines one towards the second explanation.

637. *Espial.*] None of the ordinary books of reference give any satisfactory account of the suffix -al in nouns. Animal, criminal, canal, annal, &c. obviously contain the Latin adjectival ending -alis. But what are we to say of such words as betrothal, approval, trial, denial, burial, &c., some of which are of Teutonic, some of classical origin? Perhaps the termination -ale, which was widely used with a collective or semi-abstractive force in mediæval Latin, may have become so familiar as to have led to the composition of hybrids. But in espial and denial,

we are very far from the original force of the Lat. -ale, and in burial the -al is said to be from a Saxon source. There is still some vitality in this element of composition. Cf. ii. 80.

638. *Four.*] Is here equivalent to an objective genitive (see Angus, 'H. E. T.' § 384). Par. 'Advice for your interest.' Yet from v. 648 one would conjecture that the poet represented Roderick as asking for Douglas' advice.

— *S'reight.*] Or straight, or strait. From O. Fr. estroit, M. Fr. étroit (Ital. stretto), Lat. strictus, part of stringo, to draw tight. The old spelling was 'streyte,' but many changes have been made, and both the orthography and signification have been influenced by the similarity of straight, straught, part. of stretch. Here the word means 'narrow, cramped, or difficult circumstances,' like Lat. angustiæ.

641. *Each one.*] In apposition to the subject of *turned*. Compare the Lat. idiom with quisque.

642. *This . . . that.*] 'This' usually refers to the latter, 'that' to the former, but not so here.

643. *Hasty.*] O. Fr. haste, M. Fr. hâte. A word of Scandinavian origin, coming to us through Norman Fr. See Ogilvie, Webster, &c.

646. *'Twas but*, &c.] That is to say, his courage allowed him to feel no fear on his own account, and this he showed by a look of defiance. For 'but' see i. 123, 310.

647. *Undismayed.*] The etymology of 'dismay' is not satisfactorily made out. It is an Old English word, being found in the 'Chronicles' (see Richardson). There appears to have existed in O. Fr. a verb esmayer, which in O. It., O. Ptg. and Pr. was esmaiar. In Sp. and Ptg. this took the form desmáyar. The sense in all cases is that of dismay. The first part of these words is obviously a prefix; the last part has been traced to maga, a witch, or to O. H. G. and A.-S. magan, Eng. may.

649. *Roar.*] Cf. i. 21.

652. *Draw the lightning.*] Douglas compares himself with some object that attracts the electric current; not perhaps to a lightning rod or conductor, since that is productive of safety and not of danger.

654. *Were.*] = would be. The second clause of a fragmentary conditional sentence. Cf. i. 310, 403.

655. *For thee.*] Cf. v. 174. But the words in this case have a less close connection with the sentence than in the passage referred to. They limit what follows in the same manner as a dative would in Greek, Latin, and other languages. Indeed this dative of limitation is not wholly unused in English; see Craik. 'Jul. Cæs.' 89.

657. *Homage.*] From the L. Lat. homagium, which is a rendering of the Ital. homagio, or Fr. homage, these last being formed from homme or some similar derivative of Lat. homo, man, and the termination -agio or -age, Lat. -atium. It entered England, of course,

with the feudal system (cf. i. 368; Angus, 'H. E. T.' § 25; Cornewall Lewis, p. 127). The primitive technical meaning, in which it is here used, will be best learnt from the following quotation:—'The vassal or tenant upon investiture did usually *homage* to his lord; openly and humbly kneeling, being ungirt, uncovered, and holding up his hands together between those of the lord, who sate before him; and there professing that "he did *become his man*, from that day forth, of life and limb and earthly honour:" and then he received a kiss from his lord. Which ceremony was denominated *homagium*, from the stated form of words, *devenio vester homo*.' Blackstone, 'Commentaries,' bk. ii. ch. iv.

658. *Shall.*] More than a future, but less than an imperative.

659. *Bleeding heart.*] The crest or cognizance of the family is often used for the family itself. Cf. vv. 200, 430, 499, 504.

661. *The refuge . . . cell.*] 'The shelter and concealment of some cave in the forest.'

662. *Quarry.*] Cf. i. 127, note, and iv. st. 5, ad. fin.

663. *The mountain and the moor.*] Cf. v. 112, i. 617.

665. *Mine.*] For the attributive use of the predicative form of the possessive adjective, see Latham, § 532, *sqq.*; Angus, 'H. E. T.' § 217; and cf. 'Mine case in mine inn,' Shaksp.

666. *So help me.*] An old and solemn mode of swearing, which is adopted in judicial and formal oaths. It may be copied from the Lat., 'Sic me adjuvet,' &c. &c. The force of *so* in such expressions amounts to, 'According as I keep my word,' 'According as I fulfil certain conditions.'

667. *No, never!*] Exclamatory and elliptical. 'No, this shall never be.'

670. *Lineage.*] Though the word is a dissyllable, yet both -e- and -a- are pronounced. In Wiclif, Chaucer, and Gower (see Richardson) 'linage' appears to be the form. In Spenser (F. Q. i. i. 5; i. ix. 3) we find both 'lynage' and 'lignage.' The -e- may represent partly the sound of the Fr.-gn-, partly the spelling of the Lat. linea.

671. *Blunt.*] The old derivation (Tooke, 'Div. of Pur.' pt. ii. ch. iv. s. v.), from the A.-S. blinnan (to stop), is now discarded, and the word is connected with a group of sounds expressing the sudden fall of a heavy, dull weight; cf. Swiss bludtsch, Ger. plotz, plump, bludde, and see Wedgwood. Morally it has a bad sense, as the opposite to sharp; and a good one, as straightforward, honest.

672. *To wife.*] Like the A.-S. to, this preposition is used where we should employ 'for.' In A.-S. the construction with two datives, the latter governed by *to*, corresponds to the Lat. double dative. For instance, 'We have Abraham *to* our father,' is in the A.-S. version, 'We habbath Abraham us to fæder.' The construction is common in O. E. and in the northern dialects. 'Thou mayst hire wynne *to* lady and *to* wyf,' Chaucer, 'C. T.' 1291. 'For he that hath the devil *to* his father,

must needs have devilish children,' Latimer, 'Serm.' p. 41. 'And in that prayer we pray for our cattle, that God will preserve them *to* our use from all diseases,' Ibid, p. 397. (Bible Word-Book, s. v. *To.*)

673. *Leagued.*] The verb is derived from the noun league, Ital. legua, Fr. ligue, L. Lat. liga, Lat. ligare (to bind). Richardson's earliest instance is from Udal (circ. 1530). 'Liege' may be possibly from the same source, but the latter element of 'colleague' is perhaps to be traced to Lat. legĕre (to choose). The present spelling appears to have always prevailed.

674. *Enow.*] The Scotch pronunciation 'enow' was doubtless in the poet's ear.

678. *Links.*] In the Scotch dialect the '*links*' of a river mean its tortuous windings, the word being the same as the *links* of a chain or an argument.

— *Knell.*] Like 'peal,' though used especially of the sound of a bell, is applied more vaguely to any loud solemn ringing noise.

679. *Stirling.*] See c. v. st. xviii. *sqq.*

680. *Nuptial torch.*] This is one of those relics of classical and old world poetry, which, though meaningless to us, are preserved from habit and association, and have become recognised elements of our poetic diction.

682. *Slumbers.*] In Greek and Latin an intensive force is ascribed to the plural when employed as here. It would not be easy to make a distinction between 'slumber' and 'slumbers' in this passage, nor could we say why the plural of 'sleep' should never be similarly used.

683. *Blench.*] Probably the same word as 'blink;' cf. stink, stench, and (see Trench, 'Eng. Past and Pres.' p. 97) connected with 'flinch.' 'Without *blenchinge* of mine eie' occurs in Gower, ap. Richardson. (See Wedgwood, s. v., and Morris, 'Spec. Early Eng.' p. 399.) There appears to have been some confusion between 'blench' and 'blanch.' Bacon, Essay xxvi., uses the expression, 'to *blanch* the matter,' probably meaning 'to avoid;' and Webster quotes from the same author, 'Every man might *blanch* his danger;' and from the 'Reliq. Wotton,' 'You will not *blanch* Paris on the way.' Ellen's blenching and the mother's signs both express womanly horror of Roderick's threats.

685. *Might say.*] = 'may have said.'

686. *Small need.*] Cf. i. 586; Adams, § 611. This ellipse of the verb 'to be' is very common.

— *Inroad.*] The corresponding 'outroad' which is found in Holland and the (1561) Geneva Bible (see Trench, 'Eng. Past and Pres.' p. 139) is now obsolete.

687. *Sage.*] O. Fr. saige, or saive; Lat. sapere, to be wise. For the change of consonant, cf. 154, note.

688. *Each.*] The use of 'each' to express a number of units taken together, is grammatically incorrect; see Adams, § 557.

690. *Foiled.*] The etymology of this word is exceedingly obscure. Wedgwood says that it is founded on a confusion of the Fr. fouler, to trample, and the Fr. affoler (fol = foolish, mad), to befool, render null, spoil. There was once a connected noun 'foile,' meaning 'defeat,' 'overthrow.' It appears to date from the sixteenth century. 'Foil,' the implement used in fencing, seems also traceable to Fr. refoulé, 'blunted,' and may throw some light on the word in question.

691. *Bootless.*] Morris (Spec. Early Eng. p. 302) remarks, '*bet* = better, A.-S. *bet*, better; *bétan*, to make better, amend, remedy; hence O. E. *beet*, kindle, or repair a fire. From the root *bet* we get Eng. *boot*, *booty*, *bootless*; A.-S. *bót*, *bóta*, boot, remedy, atonement; *to bóte* = *to boot*, with advantage, moreover.' *Bootless* then = 'without advantage, not contributing to further the end we have in view.' It is more correctly used of the effort made than of the person who makes the effort. The impersonal verb 'it boots,' the adverbial phrase 'to boot,' the noun 'booty,' and this adjective 'bootless,' are the only forms in which the word survives in Mod. E., and even these, except 'booty,' are somewhat antiquated and rare.

692. *There are who.*] Lat. sunt qui, from which the idiom is probably borrowed. The phrase is equivalent to the indefinite pronoun 'some.' Bacon's Essays supply many peculiar uses of it.

693. *Dizzy.*] Is one of the numerous class of words that are both objective and subjective, applying equally to the feeling and to the outward cause of the feeling. The original dysig is found in A.-S., and cognate forms run through most Teutonic languages. There is probably some connection between sound and sense; cf. 'daze,' 'dazzle,' and see Wedgwood. The noun 'dizzard,' now obsolete, was at one time in very common use; see Richardson.

694. *Verge.*] From the Lat. vergere, to slope, tend, incline to, border upon, we have the verb infinitive 'to verge,' and perhaps our noun may be from it, though we should expect, if that were the case, to find some change of form. Richardson quotes from Digby a passage in which he says that souls 'have their *verges* towards the body, and its joys as well as their *aspires* towards nobler and sublimer objects;' but this seems rather an affectation of a particular writer than an indication of the true source of the word. There is in E. a noun *verge* from Lat. virga, meaning 'wand,' 'staff of office,' and so the limit of the jurisdiction of the man who bears that staff. Perhaps both 'vergere' and 'virga' have their share in our 'verge.' Here it means 'edge,' 'brink.'

694. *Beetled.*] Cf. Shaksp. 'Ham.' act i. sc. iv. l. 71—

> The cliff
> That beetles o'er his base into the sea.

Some try to connect the verb with the noun 'beetle,' meaning 'a hammer,' or 'an insect.' In 'Piers Plowman's Vision' (Morris, 'Spec. Early Eng.' p. 281, v. 1052) 'bitel-browed' = 'beetle-browed,' occurs.

This word is said to signify 'having brows like a beetle,' and the sense of 'overhanging,' 'threatening,' is thence deduced. Others compare A.-S. beotian, 'to threaten.' According to the ordinary rules for the sequence of tenses, we should expect 'beetles;' but cf. v. 699.

695. *Dreamed . . . dream.*] Cf. 481 and i. 625.

697. There ought to be a colon, if not a full stop, at the end of this line, in order to make it clear that *when* refers to *did he not feel*, in v. 705, and not to the preceding passage.

699. *Startler.*] = 'startled person.' This word is not to be found in any of the dictionaries. Startle being usually a transitive verb, we should expect a transitive force in the noun.

— *Cast.*] Notice the transition to the past indefinite from the present complete (perfect) of the previous clause.

700. *Around.*] Not very applicable to '*depth*.'

702. *Battled.*] Cf. i. 626, where the meaning is different. Here the word signifies furnished with 'battlements,' or 'battlemented.'

— *Fence.*] In earlier authors 'fense,' probably from Fr. défense, the 'de' being dropped, as in rout from déroute; cf. v. 470. The Lat. fendo is only used in composition, e.g. defendere, to ward off. For the -c- cf. pennies, ponce, and see Angus, 'H. E. T.' § 110.

703. There is a familiar omission of 'that' after *so*.

— *Cobweb.*] Not in use before the sixteenth century, when it appears as cop-webbe, or coppe-webe. It may be simply the Du. and Flem. kop-webbe, or it may possibly have originated in our own language, since in A.-S. atter-coppa (poison-bag) was a name of the spider. There seems to be very little connection, if any, between 'cob,' as used in old and modern E., and the first part of this compound. Perhaps both may be connected with the same root as is found in Lat. caput (head), Gk. κεφαλή (kephalē), Ger. Kopf. Is the resemblance between 'cob' = a small horse, and Lat. 'caballus,' merely an accident? The article is omitted because material is expressed and not a thing.

704. *Giddy.*] Wedgwood supposes this to be an effort of sound to express rapid reciprocal action; cf. 'dizzy,' v. 693.

706. *Headlong.*] Cf. i. 416, note, and to the words there given add 'Flatlong,' Shaksp. 'Tempest,' act i. sc. i. l. 181.

708. *Astound.*] This is the old past participle astoned, or astonied; cf. Milton, 'P. L.' ix. 890, 'Adam . . . . astonied stood and blank.' No instances are adduced of a complete verb to astone, or astony, though Webster quotes 'astonning' from Marston, 1600–1634. This past participle now forms a verb 'to astound,' with 'astounded' as a past participle of its own; cf. wone, wont, wonted, i. 408, note. There is also the allied form 'to astonish.' Gower (ap. Richardson) uses 'astone' itself as a past participle, leading one to conjecture that the Fr. estonné, Lat. attonitus, was the source of the word; but there is also an A.-S. verb, stunian, bearing the same sense.

708. *Ellen.*] The subject of the verb *could* in v. 712.

710. *Crossing.*] Running together from opposite directions, as we talk of cross-seas, cross-fires. Cf. Tennyson, 'In Mem.' iv.

Such countless shapes of trouble cross
All night below the darkened eyes.

711. *The Douglas.*] Adams, § 583, remarks that the definite article 'is sometimes used with proper names to form a descriptive phrase, or indicate a noted character.' This does not however quite apply to the peculiar use of the article with Scotch and Irish names to designate the head of a clan. 'Le' was sometimes similarly employed in French.

712. *Withstand.*] With = A.-S. with wid, Ger. wider, against. Cf. v. 235.

713. *To buy.*] Or 'of buying,' an extension of *thought*.

— *With her hand.*] i. e. by giving her hand in marriage to Roderick. *Hand* is used in fact as well as in language to symbolise a contract or pledge, more especially that of wedlock.

715. *Quiver.*] Cf. quaver, quick, quake, qualm, quail, and the kindred group beginning with the letters 'wh.'

716. *Eager.*] Fr. aigre, Lat. acer, both of which signify primarily 'sharp,' 'sour.' This was the sense of our word at one time, but that of moral and intellectual keenness and vigour alone attaches to it now. With *eager* compounds we our palate urge,' Shaksp. Sonnet, cxviii. For the imitative power of the word, see Farrar, 'Chaps. on Lang.' p. 186.

718. *Hectic.*] Gk. ἑκτικός (hectikos), habitual; ἕξις (hĕxis), habit; ἔχειν (ekhein), to have, to be. It was originally used as an adjective, 'the hectic fever,' meaning the habitual or constitutional fever. Then, as in so many similar phrases, 'fever' was dropped, and we find in Shaksp. 'For like the hectic in my blood he rages' (Ham. act iv. sc. iii. l. 68). Later on the word becomes an adjective again, with the sense 'feverish,' 'hot,' 'flushed,' especial reference being made to the fever of debility and exhaustion. Here it is applied to the alternate redness and paleness of Ellen's cheek.

722. *Stay.*] Is rather a favourite word with Scott, who frequently uses it feebly and to suit the rhyme.

723. *Domain.*] Other and older forms are demain and demesne. These, as well as dominion, are from Lat. dominium, dominus (lord, master). Through the Fr. of the feudal system.

— *Clay.*] Probably connected with cleave, clog, glue, &c. See Ogilvie.

726. *Not that the blush.*] Cf. v. 735, and i. 407. *Dear* and *blush* are in agreement.

729. *Hazard.*] Modern etymologists connecting this word with the Sp. azar, disaster, misfortune, unlucky card or throw of dice, trace its origin in Arab. al schâr or sâr, the die. Different forms are Alb. zar, M. Gk. zari, Ital. zara. Menage, however, refers all these to the Lat.

tessara, a die. Our word takes its shape either from Fr. hasarde, or L. Lat. hazardum. 'Hasarderye'= gambling, is found in Robert of Gloucester (see Morris, 'Spec. Early Eng.' glossary, and Richardson, s. v.). Another proposed derivation is from Fr. as, Prg. az, E. ace, Lat. as (unit). The -ard, or -art, is then the Teutonic augmentative, bearing, as in sluggard, braggart, a sense of contempt; cf. i. 26.

732. *'Twas.*] For this coalescence, see 'Stud. Man. Eng. Lang.,' lect. xviii.

733. *Rein.*] The noun is prior to the verb, and is derived from O. Fr. reigne, It. redina, Lat. retinacula (re-tineo, to hold back).

734. *I see him yet.*] In my mind's eye I can still see him as he was when a boy.

736. *My wrongs.*] *My*=an objective genitive. In spite of the wrongs done to me by hasty wrath, &c.; cf. v. 638.

737. *Slanderous.*] Slander, Fr. esclandre, Gk. σκάνδαλον (skandálŏn), a stumbling-block. For the change of -l- to -r- see i. 266, note, and add turtle, Lat. turtur. 'Scandal,' coming later and with less change from the same source, still preserves the sense of 'an occasion or cause of falling into sin,' as well as that of 'an imputation or charge of guilt.' The use of the word by Jesus Christ, and its subsequent adoption by the Christian Churches, has given the word its place in all European languages. See Trench, 'Eng. Past and Pres.' p. 21.

739. *To mine.*] 'With' not 'to' is the preposition properly taken by 'combine.' We have here an instance of Scott's hurried carelessness. He could not employ 'with,' having already written 'without' at the beginning of the line, and he prefers committing a grammatical mistake to altering the entire sentence.

ANALYSIS (740—872).—*The agony of Roderick at the death of all his hopes is most bitter. Ellen, unable to bear the sight of his and his mother's grief, rises to go away, and Malcolm comes forward to help her. Roderick in his jealousy springs forward to stop him with words of insult; they close and struggle, but the Douglas parts them and chides them into a sense of shame, the two women also interfering. Roderick jeeringly tells Malcolm to go and betray him to the king, and offers him his safe conduct. Malcolm answers that for Ellen's sake he respects the robber's den, and that he needs no protection. With a parting word to Douglas and Ellen, and a threat to Roderick, he goes out. On his way to the lake Allan tells him that next morning Roderick will rouse the clan by the signal of the Fiery Cross, and offers to land him high up the lake, where he will be safer. Malcolm little heeds advice, bidding the minstrel farewell, promising to raise the Douglas' fallen fortunes, and defying the robber chieftain, he plunges into the waters, and soon shows by his shouts that he has reached the opposite shore.*

742. *Darkened brow.*] Of course the reader will perceive that these words are coupled and co-ordinate with *The waving.* Still there is some inelegance and laxity in the structure of the sentence, for the force of *his* requires to be carried on to *brow*, which then seems to be included

in the same government as *tartans*. For that subtle perception of analogy which leads one to speak of the 'light of the countenance,' 'black looks,' 'radiant beauty,' &c., &c. see Farrar, 'Chaps. on Lang.' p. 212, *sqq.*

746. *Demon.*] Some editions print Dæmon, as though Scott were referring to some particular supernatural appearance.

747. *Nighted.*] Cf. i. 426.

749. *Deepest.*] i.e. deeper than *wounded pride, ire, and disappointment.*

— *Envenomed.*] See v. 265, note.

750. *Anguish.*] Fr. angoisse, Lat. angere, to press, to pain by pressure; Gk. ἄγχειν (ankhein). The same root exists independently in Teutonic languages, and from A.-S. ange, vexation, we no doubt have 'anger.' 'Hang-nail' is the A.-S. ang-negl corrupted.

753. *Bitter.*] This word, with its relatives bite, bit, beetle, may serve to show how easily the uses and senses of a single root diverge.

— *Running o'er.*] Cf. i. 442, and notice the difference between overrun and run over.

755. *Scope.*] From Gk. σκοπός (skŏpŏs), view, aim; Richardson appears to think, through It. scopo. The first instance he quotes is from Sidney's 'Arcadia' (1590). The original Greek sense is now merged in the wider one of 'range, room, tendency,' but its present use is somewhat restricted to certain fixed phrases. We should not say with Shakspeare, 'So every *scope*, by the immediate use, turns to restraint' (Meas. for Meas. not i. sc. ii. l. 131).

757. *Convulsive, heaved.*] Cf. v. 292. The subject of the verb is *death-pangs.*

— *Its chequered shroud.*] The plaid that was wrapped about his breast. For etymology of *chequer*, see Ogilvie or Chambers, s. v., check or chess; and for *shroud*, cf. v. 264; note.

761. *Might.*] In poetry we constantly find this auxiliary used for the sake of strength, where in prose 'could' is more natural.

— *Brook.*] Cf. i. 566, note.

763. *Aid.*] Fr. aider, It. aiutare, aitare, Lat. adjutare, for adjuvitare, frequentative form of adjuvare.

765. *Sable.*] Cf. v. 294, note.

766. *Wreaths.*] Notice the common sound and meaning of such words as wreath, wrap, wring, wrench, wrest, wry, wriggle.

768. *Deep.*] Used adverbially, and with rather a vague signification, as applying to the colour of the flame and the intensity of the passion.

769. *To air.*] Like Lat. ad auras, merely expresses the fact that something hidden has been brought into sight.

770. *Statecart.*] Cf. i. 566, note.

772. *Back.*] The ellipse of a verb of motion is exceedingly frequent; cf. On! Forward! Hither! Down! Up! &c., &c.

773. *Minion.*] Fr. mignon (cf. v. 670, note). A Teutonic word,

being a diminutive either of Ger. minne, love, or min, small (Corn. Lewis, 'Rom. Lang.' p. 266). The corresponding augmentative miniard has died out since the seventeenth century. Trench (Glossary, s. v.) remarks, 'Once no more than darling or dearling. It is quite a superaddition of later times that the "minion" is an unworthy object, on whom an excessive fondness is bestowed.'

> No idiot fool, not drunk with vain opinion,
> But God's disciple, and his dearest minion.
> SYLVESTER, 'Du Bartas' Weeks; The Imposture.'
>
> Whose to marry a minion wife
> Hath had good chance and hap.—'Old Song.'

Roderick uses the term as an insult, with reference to Malcolm's supposed attachment to the king's cause; cf. v. 803.

774. *So lately.*] Cf. vv. 319; 581.

775. *For punishment delayed.*] i.e. for the delay of punishment. An idiom probably adopted into our language from the Latin.

777. *Grey-hound.*] A.-S. grig-hund, O. N. Icel. groy-hundr. 'Grey' appears to signify dog in some Scandinavian languages. The name is confined to hounds that hunt by sight and not by smell. We once had another word, 'gaze-hound,' expressing the same thing. Probably the two similar forms have coalesced. Some extraordinary etymologies have been suggested; amongst others *Grecian*-hound, and hound of high de*gree*, from Lat. gradus. A contraction, 'grewnd,' appears to have at one time been familiar.

— *On.*] Connects *eager* and not *grappled* with *game.*

780. *Its.*] The pronoun is used proleptically, or by anticipation, referring to *sword* and not to *aught.*

781. *Hand.*] The MS. had 'each better hand.'

782. *Griped to.*] *Gripe* is usually a transitive verb. The MS. had 'grasped for.'

783. *Death had been.*] 'There would have been death.' This is not an uncommon form of the consequent clause of a conditional sentence. We may compare the similar use of the pluperfect indicative in Lat.: 'Prædare *vicerámus*, nisi Lepidus recepisset Antonium,' Cic. ap. Donaldson, 'Lat. Gr.' § 203, *β*.

784. *Foes.*] Cf. i. 587.

785. *Giant.*] Cf. i. 702.

— *Forego.*] Spelt as here the word should mean 'to go before.' The *e* has no more right to a place in it, when it signifies 'to relinquish,' 'to resign,' than it would have in forbid, forswear, forgive, forbear. Etymologically 'for' and 'fore' are perhaps closely connected, but the first in the sense of opposition, contrast, or intensity (Ger. ver-) is now devoid of vitality, and differs widely in usage from 'fore' with the notion of anticipation, or precedence—an element of our language that still possesses organic power. The verb (see Webster) is usually transitive, and this intransitive construction may possibly be explained by the ellipse of 'your wrath,' or some such words.

787. *Frantic.*] In 'Piers Plowman,' and Chaucer (ap. Richardson) exist the forms frentik and frenetike, from the Gk. phrēnitikos (φρενιτικός), affected with phrēnitis (φρενῖτις), a disease of the phrēn (φρήν), midriff or diaphragm, the seat of the passions (cf. v. 582). Frenzy is from the same source, and according to Richardson appears in Gower as 'franzie.' 'Frenetick' is found in Milton's prose, rather perhaps as a technical term, though 'frantic' existed in the language before that time.

— *Jar.*] Probably an imitative or onomatopoëtic word, but whether derived or of home formation seems uncertain. Richardson has no instances from authors earlier than Skelton (1485–1525). *Jar* in the phrase 'a-jar' is a different word; see Morris, 'Spec. Early Eng.' Glossary, s. v. chare.

789. *His*, &c.] 'That,' which would answer to *so* in the previous line, is omitted.

— *Doomed.*] Here almost = 'deemed,' with which word it is etymologically connected.

— *Spoil.*] 'Prize' or 'prey.'

790. *Broil.*] Belongs to the group containing brawl, bray, brangle, bramble (cf. i. 258), &c., and is closely allied to Fr. brouille, Ital. broglio; cf. also Lat. prœlium. Wedgwood remarks that a confusion with brawl has caused a modification of its earlier sense, and quotes from Surrey, 'Æn.' bk. iv.—

And trie the seas in broile of whirling windes.

791. *Sullen.*] O. E. solein, soleyn, solayne, from a mis-formed mediæval solanus, Lat. solus, alone. The primitive meaning was solitary; 'The solein fenix of Arabie,' Chaucer, ap. Richardson; and the modern acceptation is easily traced from this. One might almost imagine in such a case as this that the adverbial suffix -ly, like the genitival suffix -'s, when used with the last word of a series, applied to all, but the Grammars do not support such a view.

792. *As struck.*] Cf. v. 443, note.

795. *Aloft were flung.*] This might possibly be taken as applying to the act of the combatants in drawing their weapons, or more reasonably to that of Douglas in separating them. It does not appear from the foregoing lines that the weapons were ever actually crossed.

801. *Pity t'were.*] A poetical abbreviation of 'It would be a pity.' Notice this curious use of certain abstract terms in English.

803. *Such cheek.*] Referring mockingly to his youthful tenderness, and implying effeminacy. See Scott's note.

804. *Fell.*] 'A stony ridge' must be distinguished from the various other words assuming the same form. It is of Scandinavian origin, and has hardly obtained a footing in ordinary English, nor will it be found in Chambers' or Ogilvie's school dictionaries. Cognates are Icel. fell, fiall; Swed. fjall; Dan. and Norse, fjald, fjeld; N. H. Ger. fels; and perhaps Gk. pella (πελλά).

805. *Lackey.*] Cf. Milton, 'A thousand liveried angels lackey her'

(Comus, 455), and instances of the verb are found earlier, but it is a derivative from the noun, which again is probably from the Fr. lacquai, the ultimate origin being doubtful. Most philologers connect the words with O. Ger. lackei, licken, to run. Wedgwood supposes that the O. Fr. naquais, an attendant in a tennis court, gave rise to laquais by a change of n- to l-.

806. *Pageant.*] The correct derivation will be found suggested in Chambers and Ogilvie, and more fully entered into by Wedgwood. Richardson and Webster are misled by Tooke. The original signification of the word was 'a scaffolding for scenic purposes,' which in mediæval Latin was called pagina. 'Incipit pagina prima de cæli, angelorum,' &c. occurs in the stage directions of the 'Chester Mystery Plays,' and in Sharp's 'Coventry Mysteries' the word 'pagiants' is used of similar appliances. In Class. Lat., Gk., and Ital. pegma is the name of these scenic mechanisms, and this is connected with the widely spread root pag, to fasten. It is suggested that the Lat. compaginata may be the actual source of pageant.

807. *More would he.*] The antecedent clause of a conditional sentence. 'If he would know more.'

808. *Thou canst*, &c.] Covertly suggesting that Malcolm is a traitor and a spy.

809. *Henchman.*] A servant whose business it was to stand close behind his master, at his *haunch*, in feasts and drinking bouts. If any quarrel arose the attendant assisted and guarded his chief. See Scott's note.

810. *Safe-conduct.*] A writing, pass-word, escort, or other means of securing a passage through a guarded district. Here a watch-word would probably be referred to.

812. *Hold.*] Fastness. The first quotation containing this noun given by Richardson is from Fabyan's 'Chronicle,' an. 1341. Compare the noun 'keep' for formation and sense.

813. *Angel.*] Ellen, of course, is the *angel*.

815. *Churlish courtesy.*] Is a kind of oxymoron, or combination of incongruous notions. Churl, A.-S. ceorl, is a countryman or lout. Like villain of the feudal system, loud in ecclesiastical language, and other similar terms, it acquired a moral meaning which has survived the literal one. Carl, Ger. Kerl, Icel. and Norse, Karl, are connected with it.

816. *As safe*, &c.] In reply to the offer of a safe-conduct. The verb is omitted.

820. *Beset.*] In the Chroniclers and Wiclif 'by set, or biset. In earlier writers it has sometimes the meaning 'to arrange,' and also 'to surround,' without any notion of evil.

821. *Brave Douglas*, &c.] An aposiopesis.

823. *Lonesome.*] Cf. v. 554.

824. *But.*] A negative relative conjunction. It is etymologically the preposition but (see i. 310). The signification may be shown by

turning the passage thus, 'That we cannot meet again,' or, 'As to prevent our meeting again.' The construction is similar to that of Lat. quin; cf. i. 733, and see Adams, § 659.

825. *We too*, &c.] A challenge to Roderick.

826. *Said.*] Does not govern the preceding words, which are under the regimen of *answered* in v. 817. It is rather used absolutely, and as equivalent to 'He spoke.'

— *Douglas's.*] Cf. v. 582; i. 731. Scott uses one or the other form as the metre requires.

830. *Deep.*] Notice the many metaphorical applications of this word —deep night, deep sleep, deep thought, deep drinking, &c., &c. Nor has this train of analogy been followed in English only. The same facts are noticeable in nearly every language.

831. *The Fiery Cross.*] A full description of this mode of raising the warriors of a clan will be found in the next Canto, st. viii. *sqq.* The employment of similar mysterious signals amongst the natives of India, will be well known to all readers.

835. *Land.*] This poetical omission of 'to' in using the infinitive as the subject, is not noticed in the ordinary Grammars.

836. *Himself.*] In prose we should have 'he himself.' For the semi-oblique structure of the whole sentence, cf. i. 598.

838. *Did.*] There is no force in the employment of the auxiliary here, but it suits the metre and facilitates the rhyme.

839. *Pouch.*] Fr. poche. The old form poke (Shaksp. 'As you Like It,' act ii. sc. viii. l. 20) is now obsolete as a noun. For similar parallel forms, cf. stink, stench, dyke, ditch, &c., Trench, 'Eng. Past and Pres.' p. 97. A pouch of fur suspended from the belt in front is an essential part of the Highlander's dress.

— *Rolled.*] The past participle.

842. *Watery way.*] Cf. v. 564.

843. *Farewell.*] For this conversion of an imperative into a noun, and the consequent peculiarity in the construction, see v. 399.

844. *Pattern.*] Another form of patron, Fr. patron, Lat. patronus, pater (father). The client or dependent inferior is supposed to conform himself to the example of the patron or protecting superior. But the more limited sense of Fr. patron, as master of a ship, workshop, &c., may perhaps have given rise to the derived meaning. In the Geneva Bible (Heb. viii. 5) we have, 'Which priests serve unto the *patron* (pattern, Gk. ὑπόδειγμα) and shadow of heavenly things.' Trench, 'Sel. Gloss.' s. v.

846. *Point.*] = point out, or appoint.

847. *Ward.*] Cf. v. 577.

854. *Like hunted stag.*] Cf. vv. 229, 662. The simile is a favourite one with Scott.

855. *Robber.*] Roderick.

855. *Dare.*] He breaks off the sentence. An aposiopesis. It is not quite obvious how Malcolm would have continued.

856. *To air.*] Cf. vv. 709, 887; though there is a slight difference between the sense of all three passages.

859. *To waft me,* &c.] Cf. v. 458.

— *Mountain-side.*] Why should the hyphen be inserted here, and omitted in the case of *mountain cell,* v. 854? See Angus, 'H. E. T.' § 638, 3.

862. *Stoutly.*] With strength, vigour, and courage.

— *Him.*] Cf. v. 84, and i. 142.

864. *'Mid the lake.*] *Amid* is properly used with plurals or nouns of multitude only, though not so strictly confined to that usage as 'among.'

865. *Darkening across.*] 'Showing darkly in the lines of light caused by moon's reflection on the ripples.'

— *Puny.*] Fr. puisné, since born, younger brother. We still use it in the Fr. form, and with something approaching to the Fr. sense, when speaking of the junior judge on the bench. The following quotation marks the transition from its limited and original meaning, to the broader and derivative usage of the present day: 'If any shall usurp a motherhood of the rest, and make them but daughters and *punies* to her,' Bp. Hall, ap. Richardson. It is now always an adjective.

867. *Cormorant.*] Fr. cormorant. Either from Bret. môr-vran, sea-crow, with corb, crow, pleonastically prefixed; or from Lat. corvus marinus, which certainly supplies Ital. corvo marino, and other derivatives in the Romance languages. There is another form, 'corvorant,' found in English. This is probably a mere corruption, but some have connected it with voracity. The bird is gifted with swift and powerful flight.

869. *Moonlight.*] Ought we to regard this as equivalent to moonlit, or is it the compound noun moonlight used adjectivally? Possibly there was some confusion in the writer's mind. We talk of a moonlight scene, a moonlight ride, a moonlight night, &c., but the formation of such phrases is not wholly free and unrestricted.

870. 'Shouted loudly to tell of his safety.'

— *Weal.*] O. E. weole, A.-S. wela; connected with well, Ger. Wohl, &c., but perhaps distinct from heal, health, &c. It is no longer a word of daily use, though its derivative, wealth, has become so in a more limited acceptation.

871. *Hallloo.*] Cf. i. 62.

872. *Shore.*] Is a past participle of verb to shear, but it is of A.-S. formation, and exists in A.-S. as 'score.'

INDEX TO NOTES.

A, i. 67, 150; (prefix Fr. à), 339; (=of) i. 56; (=on) i. 178, 431; (=Ger. ein) i. 405, 706
Aber, i. 93.
Absolute construction, i. 158, 445, 448, 510, 588; ii. 631
Abstract (for concrete), i. 49, 594; ii. 801
Accents, i. 359
Accord, ii. 550
Accusative (of measure), i. 28, 124; (of time) i. 46; (cognate) i. 180
Affright, i. 706
Adverb, i. 44, 81, 119, 218, 227, 266, 321, 337, 357, 376, 471, 494, 601; ii. 8, 121, 285, 289, 292
-age (affix), i. 368, 409
Age, i. 409
Agrew, ii. 407
Aid, ii. 763
All (adv.), i. 24
Alarm, i. 399
Alowe, i. 73
Aloof, ii. 480
Amain, i. 150
Anchor, i. 225
Angel, ii. 470
Anguish, ii. 750
Antler, i. 136
Aphæresis, ii. 470, 702
Apocopeia, ii. 328, 567, 821, 855
Appall, ii. 139
-ard, -art (affix), i. 26
Around, i. 178, 494
Article, i. 38, 67, 641; ii. 292, 711
Array, i. 419
As, i. 202; ii. 64, 83, 443
Ascabart, i. 573
Ash, i. 224
Aspen, i. 223
Astound, ii. 708
Assuage, ii. 154
Attraction, ii. 307
Attributes (transferred), ii. 8, 289, 371
Aught, ii. 146, 511
Babel, i. 196
Barren, i. 713
Bashful, ii. 516
Bate, i. 114
Battled, i. 626; ii. 20, 702
Battlement, i. 199
Bay, i. 58, 265
Be (bi-, prefix), i. 236, (ge) 299, 302, 453
Beacon, i. 32
Beach, i. 330
Bead, i. 297
Bear, ii. 341
Believe, i. 453
Beltane, ii. 319
Bellow, bell, i. 60
Benvenue, i. 97, 270
Benledi, i. 105
Beset, ii. 820
Beshrew, i. 302
Betide, i. 317
Beetle (verb), ii. 694
Bewilder, i. 174, 209
Birch, i. 223
Bison, i. 583
Bittern, i. 64
Blantyre, ii. 506
Blench, ii. 683
Bless, ii. 400
Blight, ii. 52
Blue, i. 96
Blunt, ii. 671
Board, i. 283
Bode, ii. 164
Bold, i. 85
Bonnet, ii. 345
Boon, i. 212
Boot (verb), ii. 691
Border (the), ii. 497, 616
Bourgeon, ii. 405
Bower, i. 283
Blacklinn, ii. 270
Brae, ii. 624
Brake, i. 129
Brand, i. 551, 564
Brave, i. 51

Breadalbane, ii. 416
Breath, i. 121
Brianchoil, ii. 337
Briar-rose, i. 209
Brigg, i. 112
Brindle, i. 551
Brod, ii. 790
Brooch, i. 364
Brook (verb), i. 566
Broom, i. 258
Brown, i. 262
Bugle, i. 286
Burden, bourdon, i. 17
Burnish, i. 262
But, i. 123, 310, 565; ii. 824

C (=ch), ii. 262; c (=s), ii. 702
Cadence, i. 651
Calm, i. 726
Caledon, i. 10
Cambus-more, i. 103
Canopy, i. 306, 519
Canna, ii. 327
Career, i. 42
Caress, ii. 520
Cast, ii. 338
Chafe, ii. 272
Chaplet, ii. 183
Chanter, ii. 351
Charity, ii. 262
Cheer, i. 153
Chide, i. 151, 287
Chime, i. 289
Chisel, i. 348
Chivalry, ii. 634
Chord, ii. 124
Chorus, ii. 395
Churl, ii. 815
Clamor, ii. 274
Clan, ii. 278
Clang, i. 37
Clematis, i. 526
Cloister, i. 285
Close, ii. 371
Cobweb, ii. 703
Compounds, i. 103; ii. 3, 309, 409, 688, 859
Comparative, i. 350
Condensation, i. 122, 133, 407; ii. 635
Conditional sentences, i. 102, 310, 317, 346, 360, 403, 579; ii. 100, 128, 654, 783, 807
Confusedly, i. 272
Consign, i. 742
Constructions (oblique), i. 591, 598, (irregular) 147, 240, 303, 346, 389, 419, 424, 426, 445, 480, 678; ii. 2, 17, 36, 72, 197, 307, 367 450, 502, 666, 739, 742
Convergence of sense and sound, i. 17, 256; ii. 694
Convertibility, i. 62; ii. 843
Convey, ii. 174
Copse, i. 51
Cormorant, ii. 867
Cost, i. 167
Couch, i. 438
Could, i. 558
Court, i. 352
Covert, i. 65
Cower, i. 65
Crest, i. 44, 173
Crevice, i. 515
Cross, ii. 710; (Fiery) ii. 831
Cupola, i. 201

Damage, i. 504
Damsel, i. 523
Dangerous, i. 504
Dappled, i. 461
Dative, ii. 655, 672
Daughter, i. 362
Deck, i. 202
Degree, i. 470
Despite, ii. 582
Dhu, ii. 408
Dimple (verb), ii. 326
Dirge, ii. 129
Dismay, ii. 547
Dispensation, ii. 236
Display, ii. 606
Ditty, ii. 398
Dizzy, ii. 693
Do (auxiliary), ii. 838
Domain, ii. 723
Doom, i. 477
Douglas family, ii. 142, 230, 306, 497

E, i. 89; e- (prefix), i. 373; ii. 43
Each, ii. 641-688
Eager, ii. 460, 716
Earth-born, i. 204
Ebb, i. 184
Echo, i. 179
Eddy, i. 327
Eglantine, i. 214
Elk, i. 552
Ellipse, i. 147, 167, 202, 221, 224, 346, 350, 395, 397, 471, 528, 612, 728; ii. 17, 33, 135, 156, 174, 399, 415, 449, 450, 566, 630, 772
Else, ii. 227
Embathe, i. 214
Emblem, i. 219
Emboss, i. 117
Enchant, i. 533
-en (affix), ii. 462; ii. 455

Enthusiast, ii. 553
-eer (suffix), ii. 347
Engrent, i. 42; ii. 35, 448
Espial, ii. 637
-et (suffix), i. 176
Eveling, i. 442

Fain, i. 81
Fairy, i. 449
Fairy, i. 235, 452
Falcon, i. 66
Fallow, i. 641
Fantastic, i. 200
Fathom, i. 207
Faulchion, i. 318
Fay, i. 452
Fell, ii. 804
Feud, ii. 322
Ferragus, i. 573
Fickle, ii. 41
Flag, i. 106
Flounder, i. 676
Foe, i. 387
Fool, ii. 690
Fore-, for- (prefix), ii. 785
Forth, i. 442
Fox-glove, i. 218
Frantic, ii. 787
Fraught, ii. 151
Free-born, i. 377
Frigate, i. 481
Frolic, i. 413
Frown, ii. 254
Full, i. 119

Gallant, i. 155
Garb, i. 419
Gauntlet, i. 699
Gaw, gou, i. 236
Genitive (of relation), i. 507; (form of) i. 731; ii. 820; (objective) ii. 213, 668, 736; (attributive) ii. 293; (of time) ii. 305
Gem, ii. 483
Gentle, i. 392
Glance, ii. 401
Glenartney, i. 31
Glenfinlas, ii. 574
Glenleven, ii. 426
Glengyle, ii. 335
Glimpse, i. 351
Gloss, ii. 606
Gna (root), i. 60
Good (=God), ii. 17
Greyhound, ii. 777
Grizzly, i. 704
Guerdon, ii. 235

Hail, ii. 390
Hamlet, ii. 281
Hand, ii. 712
Hap, ii. 35
Harbour, ii. 311
Haste, ii. 643
Hazel, i. 31
Hawk, ii. 519
Hawthorn, i. 215
Hazard, ii. 729
Headlong, i. 416
Heart (The Bleeding), ii. 200, 659
Heathcock, i. 440
Heaven, ii. 743
Heetle, ii. 718
Helmet, i. 701
Henchman, ii. 809
Hermit, i. 296
Heron, i. 467
High, ii. 591
Him (refl.), i. 42
Hold (vb.), i. 100; (n.) ii. 812
Holy, ii. 475
Holy-Rood, ii. 221
Homage, ii. 657
Homicide, ii. 224
Host, i. 311
Hurricane, i. 69

Idæan vine, i. 525
Imperative, i. 307, 317; ii. 72, 605
Inver, i. 93
Infinitive, i. 236, 239, 326; ii. 277, 410, 566, 835
Inlet, i. 237
Interjectional construction, i. 294; ii. 98
Inroad, ii. 686
Isle, islet, island, i. 295
It, i. 102

Jade, i. 416
Jar, ii. 787
Jealous, ii. 272
Jest, ii. 218
Jet, ii. 1

K (and ch interchanged), ii. 859
Ken, i. 68, 558
Know, i. 68, 580, 625

L (and r interchanged), i. 266; ii. 737
Labour, i. 119
Lackey, ii. 805
Lair, i. 30
Latinisms, ii. 769, 775
Lea, ii. 176
Lead, i. 648; ii. 494
League, ii. 673
Lennox, ii. 216
-let (suffix), i. 5, 176; ii. 281
Lichen, ii. 66
Lincoln green, i. 464

Lineage, ii. 670
-ling (affix), i. 259
-lick, -like, -lie, -lock (affix), i. 413
Lime, i. 71
Link, ii. 678
Linnet, ii. 2
List, ii. 455
Living, i. 187
Loch Ard, i. 93
Loch Achray, i. 95
Loch Lomond, ii. 419
Loch Katrine, i. 263
Lode-star, ii. 198
Lodge, ii. 506
-long (affix), i. 416; ii. 706
Loiter, ii. 82
Lone, i. 73
Loyal, ii. 621
Lute, i. 288

Main, i. 150; ii. 37
Many, i. 56
Mantle, i. 370
Mar, ii. 38
Maraud, ii. 232
Mark, ii. 479
Maronnan, ii. 260
Marshal, ii. 503
Match, i. 733
Matins, i. 293
Measured, ii. 392
Meggat, ii. 623
Mellow, i. 650; ii. 358
Menials, i. 56, 575
Menteith, i. 89; ii. 416
Mercy, ii. 276
Metaphor, i. 79, 174, 184, 251, 415; ii. 742; iii. 433, 830
Metathesis, i. 417
Middle, i. 276; ii. 454
Mid, ii. 864
Mien, ii. 206
Minaret, i. 201
Mine, my, ii. 665
Minion, ii. 773
Minstrel, ii. 133
Mirror, i. 243
Modal construction, i. 625
Moss, i. 91
Moral sense of words changed, i. 125
Mould, moulder, i. 1, 417
Moat, i. 249
Morn, morning, i. 438
Mood, i. 353; ii. 106
Muster, i. 138
Mute, ii. 91
My, ii. 736.

N (=m), ii. 265
Nalad, i. 342
Nasty, i. 256
Native, i. 195; ii. 166
News, ii. 594
Nice, i. 256
Night-shade, i. 218
Nor, i. 126

Oak (warrior), i. 224
Objective case, i. 28, 46, 180 (cognate), 625; ii. 481
Objective sense (change from), i. 399, 722
-on, -oen (affix), i. 467
Oh (prep.), ii. 42
Oblique construction, i. 591, 598; ii. 836
Onomatopoetic groups, i. 238, 258, 587, 672; ii. 91, 492, 521, 522, 549, 671, 704, 715, 766, 790
Onomatopoeia (reflex.), i. 288
Open, i. 54
Order of words, i. 36, 54, 120, 202, 303, 375, 472; ii. 10, 122, 316
Orison, i. 738
Orphan, ii. 231
Orthography, changes in, i. 200, 225
-ory (affix), i. 265
Otter, i. 557
Out (prefix), ii. 512
Outcast, ii. 265
Oxymoron, ii. 815

Pageant, ii. 806
Parley, ii. 592
Participle, i. 139; ii. 443; (in -u-) i. 743; ii. 382; (in -en) ii. 96
Pastime, ii. 571
Pattern, ii. 844
Peal, i. 60
Pennon, i. 554
Percy, ii. 497
Perforce, perhaps, n. i. 80
Peril, ii. 584
Personification, i. 4, 264, 291, 346, 392, 537; ii. 58, 412
Phonetic decay, i. 459
Pibroch, i. 638
Pilgrim, ii. 265
Pity, i. 380; ii. 485
Phaino (φαίνω), derivatives of, i. 200
Plaid, i. 363; ii. 536
Plunder, i. 313
Ply, i. 115
Plumage, i. 368
Poetical usage, i. 8, 86, 163, 202, 287, 329, 424, 426, 528, 617; ii. 112, 238, 292, 415, 443, 488, 499, 680

Pomp, i. 281
Pander, i. 92
Porch, i. 530
Pouch, ii. 859
Primrose, i. 216
Prize, ii. 87
Proleptic usage, i. 159, 349; ii. 780
Promontory, i. 265
Prophet, i. 476
Pronoun, i. 142, 161; ii. 493, 729, 836
Pros to s'malnomenon construction, i. 147, 240, 419; ii. 36, 197, 367
Prime, i. 404
Ptarmigan, i. 440; ii. 541
Puny, ii. 865
Purple, i. 266

Quail, ii. 563
Quarry, i. 127
Quench, i. 411

R (=l), ii. 265
Race, i. 100
Raid, ii. 424
Rally, ii. 377
Rampart, i. 134
Rapture, i. 279
Realm, i. 89
Reave, ii. 176, 571
Reflective pronoun, i. 142
Reflective neuter verb, ii. 165
Refrain, ii. 244
Rein, ii. 733
Relative, i. 528, 612; ii. 617
Renown, ii. 561
Reign, i. 787
Reveille, i. 657
Rhyme, i. 193, 655; ii. 246, 349, 617
Ringlet, i. 5
Rifted, rive, i. 225
Risk, ii. 578
Rood, i. 443; ii. 221
Roots, i. 238, 258; ii. 733
Romantic, i. 451
Rout, i. 67
Rushes (sub), i. 518
Russet, i. 519
Ruth, ii. 630

S [elided in derivatives), i. 342
Sable, ii. 294
Saint, i. 296
St. Fillan, i. 2
St. Modan, ii. 131
Sapling, i. 259
Satire, i. 363
Scan, ii. 460
Saxon, ii. 423
Scope, ii. 755
Scotland, i. 10
Scour, ii. 576
Scourge, ii. 213
Scotticisms, i. 164, 492; ii. 17, 483, 674
Seal, i. 557
Search, i. 529
Seine, i. 163
Sequence of tenses, i. 3, 271, 460; ii. 5, 699
Shallop, i. 400
Shame-faced, ii. 518
Sheen, i. 208
Sheet, i. 262
Shore, ii. 872
Should, i. 164
Shrewd, i. 84
Shrew, i. 302
Side by side, i. 218
Sire, i. 459
Simile, i. 74; ii. 69, 229, 854
Sincere, ii. 24
Skiff, i. 324
Slander, ii. 737
Slogan, ii. 420
Snood, i. 363
So (=as), ii. 64
So, ii. 666
Sob, ii. 549
-soon (affix), i. 143
Sooth, i. 476
-some (affix), ii. 554
Sounds keep silence, i. 3
Span, ii. 123
Spaniel, ii. 70
Spell, i. 619
Spend, i. 116
Spleen, ii. 582
Spurn, i. 99
Spy, i. 573
Square, i. 511
Stalwart, i. 566
Stain, ii. 470
Staunch, i. 125
Startle, ii. 690
Stha (root), i. 107
Steal, ii. 532
Steed, i. 59
Stem, i. 107
Store, i. 548
Straggle, i. 110
Stranger, i. 279
Strathspey, ii. 206
Streamers, i. 261
Straight, ii. 638
Subject (enlarged), i. 714
Subjective sense (change to), i. 399; ii. 401
Subjunctive, i. 21, 102, 256, 310 ii. 415, 448
Sue, i. 430

Suit, i. 464
Suitor, ii. 209
Sullen, ii. 791
Sunset, i. 185
Symphony, i. 15
Sweep, i. 245
Swing, i. 403

Target, targe, i. 546
Tassel, i. 465
Tartan, ii. 343
Tear, ii. 467
Tell, i. 740
Tenses, i. 3, 271, 460; ii. 5
That, i. 133, 598; ii. 642
Thrill, ii. 190
Thunder, i. 139
Tide, i. 317
Tmesis, i. 274, 442
Tine-man, ii. 306
To, ii. 672
Toll, i. 594
Tolls, ii. 619
Tress, ii. 266
Trosachs, i. 145
Turret, i. 190

Uncouth, i. 558
Upbraid, ii. 99
Use, i. 430

V (changes to g), ii. 154, 687
Vanish, i. 153
Vassal, ii. 429
Veer, i. 240
Vehemence, i. 412
Verbs (formation of), i. 296
Verge, ii. 694
Violet, i. 216
Vich, ii. 468
Vindictive, i. 125
Vision (verb), i. 460
Votaress, ii. 260
Vouchsafe, ii. 608

W (=gn), ii. 235, 580
Waft, ii. 458
Wane, ii. 504
Warder, ward, i. 38; ii. 577
Weal, ii. 870
Weird, i. 316
Weeped, ii. 476
Where, i. 88; ii. 50
While, i. 431; ii. 35, 303; (verb) ii. 589
Whinyard, i. 188
Wilder, i. 274, 299
Willow, i. 328
Win, i. 78
Wind (verb), i. 319, 500
Wist, ii. 483
Witch, weech, wych, i. 2
With- (prefix), ii. 712
Wizard, i. 26
Wolf, i. 550
Wont, i. 408
World, i. 273
Worth (verb), i. 166
Wot, i. 595
Would, i. 403
Wound, i. 319

Yarrow, ii. 624
Yielded, i. 698
Yore, ii. 305

Zeugma, ii. 269, 549

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